

**THE ELEMENTS
OF GREEK
GRAMMAR BY R.
VALPY, D.D.
F.A.S**

Richard Valpy



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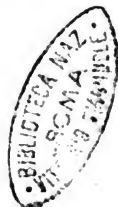
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THE
ELEMENTS
OF
GREEK GRAMMAR.

BY
R. VALPY, D.D. F.A.S.



THIRD NEW-YORK EDITION.

CORRECTED AND ENLARGED

BY

CHARLES ANTHON,

*Adjunct Professor of Languages in Columbia College,
New-York.*



Ex provincia Marylandia.
New-York :

COLLINS & CO., COLLINS & HANNAY, G. & C. & H. CARVILL,
AND WHITE, GALLAGHER, & WHITE.

W. E. Dean, Printer, 70 Frankfort-Street.

1829.

Southern District of New-York, ss.

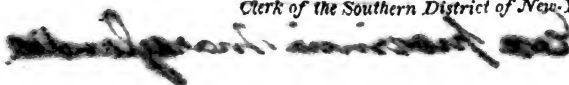
BE IT REMEMBERED, That on the 2nd day of May, A. D. 1829, in the fifty-third year of the Independence of the United States of America, *W. E. Dean*, of the said District, hath deposited in this office the title of a Book, the right whereof he claims as Proprietor, in the words following, to wit :

"The Elements of Greek Grammar, by R. Valpy, D.D. F.A.S. Third New-York Edition, Corrected and Enlarged by Charles Anthon, Adjunct Professor of Languages in Columbia College, New-York."

In conformity to the Act of Congress of the United States, entitled "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the time therein mentioned," and also to an Act, entitled "An Act, supplementary to an Act, entitled, An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of Designing, Engraving, and Etching Historical and other Prints."

FRED. J. BETTS,

Clerk of the Southern District of New-York.





TO

WILLIAM SAMPSON, ESQ.

THE ENLIGHTENED ADVOCATE AND ACCOMPLISHED SCHOLAR,

This Work

IS RESPECTFULLY AND SINCERELY DEDICATED,

BY HIS FRIEND

THE EDITOR.



PREFACE.



THE plan pursued by the Editor in enlarging the Greek Grammar of Dr. Valpy has been, to make such additions and improvements as might render the volume a more complete manual for the student, not only previous to, but also during a portion, at least, of his Collegiate career. In order to accomplish this end, it has been the Editor's endeavour to bring together, in a small compass, the remarks of the latest and best Grammarians, on various points connected with the more accurate knowledge of the Greek language. The general features of Dr. Valpy's work are retained, except that the notes are in most instances removed from the bottom of the page, and thrown into the form of observations which follow after the text. This has been done for the purpose of bringing them more immediately under the eye of the student. The additions made by the Editor are, for the most part, enclosed in brackets; and it will be perceived that no pains have been spared to render them both copious and interesting. In the use of this Grammar, it would be advisable that the attention of the young student should be first called to those parts of it which have an immediate bearing upon his studies, and that, upon a second and third revisal, he should be taken in succession over those portions which might only tend to embarrass him in the commencement of his career. The result of such a mode of proceeding will be, not only to render his Grammar a more agreeable companion to the young Hellenist, but also to give him a more systematic acquaintance with the language itself.

In one or two instances some useless matter has been removed from the work, especially that part which related to the formation of the Greek language, and in which the theory of Hemsterhuis was followed. It may be a very specious and plausible system, to suppose that the Greek language, in its earliest state, consisted of monosyllabic and dissyllabic words; but to this supposition there are two insurmountable

objections; it contains an ill-grounded and gratuitous assumption that the Greek language was original and indigenous, and it is at variance with what we know historically of the language itself.

Under the head of Prepositions, the Editor has taken the liberty of attempting to explain their uses on a new plan, which it is hoped may prove serviceable.

The arrangement of the previous edition has been retained in the present with the exception of the Remarks on the Tenses and Moods; these have been enlarged and placed at the end of the Syntax.

Along with the new matter introduced into this edition will be found some observations on the Sanskrit language, under the History of the Dialects.

Among the sources whence the principal supplies for the present work have been obtained, the following may be enumerated. The Grammars of Matthiæ, Buttmann, Rost, Weller, Golius, and Lancelot; the Animadversions of Fischer on the Grammar of Weller, and the Hebrew Grammar of Professor Stuart of Andover. To the last of these the Editor acknowledges himself indebted for some valuable remarks in relation to the resemblance which exists between the letters of the Greek and Hebrew alphabets.

The Editor, having received from Dr. Valpy a copy of the latest English edition of his Grammar, has been enabled to introduce into the present work the most recent improvements of that learned scholar.

Col. College, May 4th, 1829.

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ORTHOGRAPHY.

THE ALPHABET.

There are twenty-four Letters in the Greek Language.

Figure.	Names.	Power.	[Corresponding Hebrew Letters.	[Meaning of the Hebrew Letters.
A α	[Ἀλφα	Alpha	a	Aleph Ox.
B β ε	Βῆτα	Beta	b	Beth House.
Γ γ Ϛ	Γάμμα	Gamma	ghard	Gimel Camel.
Δ δ	Δέλτα	Delta	d	Daleth Door.
E ε	Ε ψιλόν	Epsilon	ē	He (unknown.)
Z ζ Ϸ	Ζῆτα	Zeta	z	Zayin Armour.
H η	Ἡτα	Eta	ē	Hheth Hedge.
Θ θ ϑ	Θῆτα	Theta	th	Tet Serpent.
I ι	Ἰῶτα	Iōta	i	Yodh Hand.
K κ	Καππα	Kappa	k	Kaph Hollow hand.
Λ λ	Λάμβδα	Lambda	l	Lamedh Ox-goad.
M μ	Μῦ	Mu	m	Mem (unknown).
N ν	Νῦ	Nu	n	Nun Fish.
Ξ ξ	Ξῖ	Xi	x	
O ο	Ὅ μικρόν	Omīcron	ō	Ayin Eye.
Π π ϖ	Πῖ	Pi	p	Pe Mouth.
P ϱ	Ῥῶ	Rho	r	Resh Head.
Σ σ ς	Σίγμα	Sigma	s	Samekh Triclinium.
T τ ϭ	Ταῦ	Tau	t	Tau.] Cross, mark.]
Υ γ	Ὶ ψιλόν	Upsilon	u	
Φ φ	Φῖ	Phi	ph	
X χ	Χῖ	Chi	ch	
Ψ ψ	Ψῖ	Psi	ps	
Ω ω	Ὠ μέγα	Omēga	ō	

[Obs. 1. The Hebrew letters are here given only in part, and in the order of the *Greek*, not of the *Hebrew*, alphabet. The object in adding them was to make the student acquainted with the source whence the Greek characters are generally supposed to have been derived. The Hebrew letters omitted, are *Vau*, *Tsadhe*, *Qoph*, *Shin* and *Sin*. The first of these stands sixth in order in the Hebrew alphabet, and is considered to have been the parent of the Greek digamma, which was generally expressed by F, a Hebrew *Vau* reversed and slightly altered. The digamma was originally a *letter* of the Greek alphabet, ranked next after ε, and having a sound between V and W. It was afterwards rejected by all but the *Æolians*, as superfluous, and used only by its name *Fau*, as one mode of expressing the number 6. The Hebrew letter *Tsadhe* is thought to have been the root of the Greek Σαντι, which also, as it would seem, after having been an actual *letter* of the old Greek alphabet, was retained only as a numeral, and answered to 900. From the letter *Qoph*, the Greek Κοππα probably took its rise, a numeral sign for 90, though originally perhaps a letter of the Greek alphabet also, in common with the preceding two. With regard to the two remaining Hebrew characters, *Shin* and *Sin*, they were in effect but one letter in the more ancient Hebrew alphabet, no distinction being then made between them in writing. From this source the Doric *Sau* or old Greek S is thought to have come.—In the Latin alphabet, derived as some think from the old Greek, *Vau* is made to have passed into F, and Κοππα into Q.]

[Obs. 2. *Ε ψιλόν, (smooth, not aspirated) appears to have received this appellation to distinguish it from Η, which was anciently the mark of the rough breathing, and was expressed also as a vowel by ε.—In like manner *Υ ψιλόν was so named to distinguish it from the Υ as one of the ancient signs of the digamma, since otherwise ω was put for υ.]

[Obs. 3. The old Greek alphabet is generally supposed to have consisted of 16 letters, viz. α, β, γ, δ, ε, ς, ζ, η, θ, ι, κ, λ, μ, ν, ξ, ο, π, ρ, σ, τ, υ, which, according to tradition, were brought by Cadmus from Phœnicia to Greece, and hence were called γράμματα Καδμήια or Φοινικήια. To these Simonides of Céos is said to have added θ, ζ, φ, χ, in the 6th century B. C. and Epicharmus the Sicilian, ξ, η, ψ, ω, in the 5th century B. C. The number of letters, however, introduced by Cadmus is far from being clearly ascertained. The oldest writers who relate the story of their introduction, viz. Herodotus and Dio-

dorus Sículus, say nothing about their number, and the accounts of later times disagree; Aristotle makes 18 (*Plin. N. H.* 7. 56.) another account 17 (*Isidor. Orig.* 1. 13.) It is highly probable, both from these varying statements and the remarks under Obs. 1, that the number exceeded 16; nor is it at all certain that Cadmus first brought letters into Greece. Dunbar supposes, that the Greeks, while they adopted the Phœnician letters, did not adopt also the language of that country, but employed such of the letters only of their alphabet as they found necessary, and sufficient to express all the sounds they were accustomed to utter. *Dunbar on the Greek and Latin Languages*, p. 9. Compare *Lempriere's Class. Dict.* (Anthon's ed.) articles *Cadmus*, *Homerus*, and *Pelasgi*.]

[Obs. 4. The Ionians, it is said, first adopted all the 24 letters, and from them the Samians, from whom they were received by the Athenians; but it was not until after the Peloponnesian war, under the Archonship of Euclides (Ol. 94. 2. B. C. 403.) that they were used in public acts by the latter people. Hence the 24 letters are called also Ἴωνικὰ γράμματα, and the old 16, Ἀττικὰ γράμματα. Before this period they used instead of θ, φ, χ, TH, IH, KH, H being the mark of aspiration or breathing): for ζ. ΣΔ; for ξ. ΚΣ, or ΧΣ, or ΓΣ; for Ψ, ΒΣ, or ΠΣ; for η, ε or εε, as δεσλος for δηλος, (Il. x'. 466.) and for ω, the short ο. They also anciently expressed ει by ε, and ου by ο. The Æolians retained the old mode of writing. Compare Knight, on the Greek Alphabet, p. 10, &c.]

[Obs. 5. The twofold mode of writing some letters is indifferently used, with the exception of σ and ς: σ is only used at the beginning and in the middle of a word, and ς only at the end. It depends, however, upon a mere principle of Calligraphy. The latter is not to be confounded with Ϻ, called στι, stigma, sigma-tau, ἐπίσημον, or Ξαυ, and which is used as a numerical sign for 6.]

Letters are divided into Vowels and Consonants.

The Vowels are seven,

Two long, η, ω.

Two short, ε, ο.

Three doubtful, α, ι, υ.

[Obs. When α , ι , υ , are called doubtful vowels; it is not meant that there is in every case something doubtful and wavering in their nature, between long and short. All the single vowels are in certain words positively long, in others positively short. It merely means that they are vowel signs of a twofold nature or use, i. e. the same signs serve to denote the long and short quantities; whereas the ϵ and $ο$ sounds have a separate sign or letter.]

When two vowels are pronounced with one sound, they constitute a diphthong.

[Obs. 1. The sounds of ι and υ , being formed by the palate and lips, in the *front* part of the mouth, may be denominated *front-vowels*. Those of α , ϵ , $ο$, being formed by the organs in the *back* part of the mouth, may be called *back-vowels*. Hence the following more accurate definition of a diphthong.

Diphthongs are formed, when a *back-vowel* (α , ϵ , $ο$,) unites itself in utterance with a *front-vowel* (ι , υ ,) producing one sound.

Thus,

ϵ	$\epsilon\iota$	$\epsilon\upsilon$	|	η	η	$\eta\upsilon$
$ο$	$ο\iota$	$ο\upsilon$	|	ω	ω	$\omega\upsilon$
α	$\alpha\iota$	$\alpha\upsilon$	|	$\bar{\alpha}$	$\bar{\alpha}$	$\alpha\upsilon$

[Obs. 2. The *iota* after the long vowel is usually placed as a point underneath, and is called *iota subscribed*. Thus, as above, η , ω , $\bar{\alpha}$. Hence these diphthongs are called by some *improper diphthongs*. The sound of the vowels is not affected by the *iota subscribed*, which serves only to indicate the derivation of the word. Anciently perhaps it was heard in the pronunciation. The ancients moreover wrote the *iota* in the line; and in capital letters this is still practised, as, $\Theta\text{I}\Sigma\Phi\text{I}\text{A}\text{I}$, ($\tau\eta\sigma\phi\iota\acute{\alpha}$); $\tau\omega\text{A}\iota\delta\eta$ (or $\acute{\alpha}\delta\eta$).]

[Obs. 3. $\upsilon\iota$ is also found as a diphthong, but the ι was (in this case) originally pronounced with an aspirate similar to W (digamma); e. g. $\upsilon\iota\acute{o}\varsigma$ was pronounced *whios*; $\mu\epsilon\mu\alpha\upsilon\iota\alpha$, *memawhia*; $\upsilon\iota$, consequently, was not, properly speaking, a diphthong.]

[Obs. 4. With regard to the change of the Greek diphthongs into the corresponding forms of the Latin language, it is to be observed that the usage of the latter language is not always

uniform: *Αι*, for example, sometimes becomes *æ* in Latin, as *Μοῦσαι*, *Musæ*; and sometimes, though more rarely, *ai* or *aj*, as *Μαία*, *Maia*, or *Maja*. This irregularity, however, is particularly apparent in the case of *ει*, as *Ἰφργένεια*, *Iphigenia*; *Μήδεια*, *Medæa*, &c. it being changed in the former into the long *i*, and in the latter into the long *e*. These deviations in the case of *ει*, may be accounted for by supposing that *ει* was pronounced, according to the custom of the more ancient Greeks, like *εῖ* separately. yet in one syllable; so that according to the different dialects, sometimes *ε*, sometimes *ι* had the leading sound. — As to the remaining diphthongs, *οι* becomes in Latin, *oe*, and *ου* the long *u*, as, *Βοιωτία*, *Boeotia*; *Θρασύβουλος*, *Thrasymbulus*. — A few diphthongal forms in *οια* remain unchanged when written in Latin, except that the *ι* passes into *j* according to Latin usage, as *Τροία*, *Troja*.]

[Obs. 5. When two vowels, which generally coalesce into a diphthong, retain their separate sounds, two dots are placed over the latter vowel, and form a *diæresis*, as *ᾗπνος*.

Of the seventeen Consonants, nine are *mutes*, and are divided into

Three soft,	π , κ , τ ,
Three middle,	β , γ , δ ,
Three aspirate,	ϕ , χ , θ .

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed; thus π has β for its *middle*, and ϕ for its *aspirate*. These are called *Cognate Letters*.

[Obs. 1. The *soft consonants* are so termed because they are uttered without any perceptible breathing. The consonants ϕ , χ , θ , are the most strongly aspirated, for which reason they are called *aspirate*. Between these two classes, as to the strength of the aspirate, are found β , γ , δ , and are hence denominated *middle*.]

Obs. 2. When two mutes come together, they must be both, either soft, middle, or aspirate; as *τέτυπται*, not *τέτυφται*; *ἐτύπθην*, not *ἐτύπηθην*.

Four are *Liquids*, λ , μ , ν , ξ , to which some add the simple *sibilant* σ .

[Obs. 1. Liquids are so called because they readily unite with other consonants, and glide into their sounds. They are also termed *semivowels*, as forming, by their humming or sibilant sounds, a transition to the articulate sound of the vowels.]

Three are *double* letters, viz. ζ, ξ, ψ, and are formed by the union of σ with the mutes: thus,

τς, δς, θς, form ζ.

κς, γς, χς, form ξ.

πς, βς, φς, form ψ.

[Hence, when these letters are thus joined, the *double* letter is substituted; as "Αραψι for "ΑραϚσι, from "Αραψ; λέξω for λέγσω, from λέγω; πλέξω for πλέκω, from πλέκω; αλείψω for αλείφω, from αλείφω.]

[Obs. 1. The Æolians never used the double consonants, but the corresponding simple letters, as αἶπσα for αἶψα, ὑποσδεύσασα for ὑποζεύξασα. In expressing ζ they made use of σδ, a form which was also retained by the Dorians. Some grammarians maintain that the letter ζ should always be considered as standing for σδ and not for δς. The sound of ζ, which was that of a soft s, favours this idea.]

[Obs. 2. The double letters are not used for the corresponding simple ones, when the two simple letters belong to two different parts of a compound word; as ἐκσεύω, not ἐξεύω. Yet 'Αθήναζς is used instead of 'Αθήνασδε.]

[The simple letters are divided, according to the organs with which they are pronounced, into

Labials, β, μ, π, φ, ψ.

Linguals, δ, ζ, θ, λ, ν, ρ, σ, τ.

Palatics, γ, κ, ξ, χ.]

Γ before γ, κ, ξ, χ, has the sound of NG; thus ἀγγελος is pronounced ἀνγκελος, like n in *angle*.

[No genuine Greek form terminates in any consonant except σ, ν, ρ, for those which end in ξ and ψ are to be considered as terminating in κς and τς. The only exceptions are

this remark are ἐξ, οὐκ, and οὐχ, and these never occur at the end of a clause.]

BREATHINGS.

[To the written characters belong also the *spiritus* or breathings, of which there are two, the *soft*, (*spiritus lenis*, πνεῦμα ψιλόν,) and the *rough* or *aspirate* (*spiritus asper*, πνεῦμα δασύ). One of these breathings is placed over every vowel or diphthong beginning a word.]

The aspirate is equivalent in pronunciation to the English H, as ὅτι, *hoti*; οὗτος, *houtos*.

Υ and ρ at the beginning of a word have always the *aspirate*. If two ρ come together, the former has the *soft*, the latter the *aspirate*; as, ἑρρῶν, ἀρρητος, Πύρρος.

[Obs. 1. In diphthongs which begin a word, the breathing is placed over the *second* vowel, as Εὐεπίδης, οἶος. This, however, is not the case with the *improper* diphthongs, as Αἶδης, ἄδης.]

Obs. 2. Anciently H was the mark for the aspirate in Greek, as it is in the Latin: thus HEKATON was written for ἑκατόν. This was afterwards divided, and one half F used as the mark for the aspirate, the other I as the mark for the soft breathing. This form was afterwards simplified into L and J; and lastly rounded into the present shape, (') and ('). [Both the F and the H or I seem, according to Knight, to have been dropt from the Greek Alphabet, nearly at the same time, probably about the period of the Persian war. The first figure of the latter was, however, retained to represent the double or long E, and the former seems to have continued in use in particular places, where a fondness for the ancient dialects prevailed, even to the final subversion of the Greek republics by the Roman arms. Knight on the Greek Alphabet, p. 12.]

[Obs. 3. All words which begin with a vowel, but are not pronounced with the rough breathing, have, or are supposed to have, the soft breathing over their initial letter; because every word that begins with a vowel can be distinguished in the pronunciation by no other means from the preceding letters than by drawing the breath from the lungs with a mode-

rate effort. The *spiritus lenis* therefore has an actual force, and is, in fact, the oriental *aleph*. The ancients were the rather led to denote it as they wrote in general without a division of words.]

[Obs. 4. The ancient Greek language appears to have had no *spiritus asper*, at least the *Æolians* were without it; and in the Ionic dialect, like all other aspirates, it rarely occurs. Hence ἄλτο from ἄλλομαι, ἱκμενος from ἰκνέομαι, ἡέλιος for ἥλιος. But the ancients pronounced every word which began with a vowel with a peculiar species of aspirate, which had a sound between our *v* and *w*, and was often expressed by β, or υ, and also γ. For this the figure of a double Γ was invented, (F,) whence the name *digamma*; which was called *Æolic*, because the *Æolians*, who of all the tribes retained the greatest traces of the old language, kept this letter in use among them after the other dialects had laid it aside. Thus the *Æolians* wrote Φόινος, Φελέα, whence *vinum*, *Velia*, in Latin, (for the Latins expressed this digamma by a V,) so also ναῦος, *navis*; οἶς, *ovis*; αἶψων, *ævum*, &c. A more enlarged account of the Digamma, by Thiersch, will be found under Appendix A. In the mean time it may be as well to remark, that Dr. Burgess, formerly Bishop of St. David's, in a letter to the late Bishop of Durham, maintains that the Digamma was originally no other than two *Faus*, one placed on the other. *A Letter to the Lord Bishop of Durham*, &c. p. 10, seqq.]

[Change and Omission of Letters for the sake of Euphony.]

[Gen. Obs. The great principle which pervades the Greek language is strict attention to Euphony, and an endeavour to avoid the concurrence of consonants which were difficult to be pronounced together, or of different kinds, as well as the meeting of two vowels of separate pronunciation. Hence result the following rules:]

[RULE 1. Three consonants, or one with a double consonant, can never (except in the case of composition like δύσφθαγτος, ἔκπτωσις, ἐκψύχω,) stand together, unless the first or last be a *liquid*, or γ before γ, κ, χ; as πεμφθείς, σκλήρως, τέγξω.]

[RULE 2. As in some instances the concurrence even of two consonants may produce roughness, this is avoided in *two ways*. 1. By the introduction of a third consonant, as *μεσημερία* for *μεσημερία*, *ἀνδρός* for *ανρός*. 2. By the transposition of a consonant, as *ἔπαρθον* for *ἔταρθον*, from *πέρθω*; *κραδία* for *καρδία*.]

[NOTE. In *μεσημερία*, the letter *ε* appears to supply the place of an aspirate: so *γαμερός* for *γαμερός*. (*Knight on the Greek Alphabet*, p. 7. *Lennep. Analog. Græc.* p. 286.) In *ἀνδρός*, the *δ* is inserted after the *ν*, being of the same class with it, viz. a lingual.]

[RULE 3. In the concurrence of two or more consonants, those only which are of the *same class* are put together. Hence an aspirated consonant is joined to an aspirate, a middle to a middle, a smooth to a smooth; as *φθίνω*, *ἄχθος*, *βδελυρός*, *ἑπτά*, *νυχτός*. When, in the formation of words, therefore, two *dissimilar* consonants come together, the *first* generally assumes the properties of the *second*. Thus, by adding the terminations *τός*, *δὴν*, *θείς*, are formed, from *γράφω*, *γραπτός*, and *γράφδην*, and from *πλέκω*, *πλεχθείς*.]

[Obs. 1. In the case, however, of two like mutes *already combined*, one alone cannot be changed, but always both together. Thus, from *ἑπτά*, is formed *ἑβδομος*; from *ὀκτώ*, *ὀγδοος*; from *ἑπτά* and *ἡμέρα*, *ἑφθήμερος*. The preposition *ἐκ* alone remains unaltered before all consonants, as *ἐκθλίβω*, *ἐκθεῖναι*, *ἐκδοῦναι*. Before a vowel it is changed into *ἐξ*, as *ἐξαίρετος*, from *ἐκ* and *αἰρέω*.]

[Obs. 2. If two words stand together, the second of which begins with an aspirated vowel and the first ends with a soft one; or, if the final vowel of the first word is rejected and the second begins with an aspirated vowel; in both of these cases the mute which precedes the second word becomes an aspirate, as *οὐχ ἴνα*, *οὐχ ὅπως*, *ἀφ' οὗ*, *ἀνθ' ὧν*. So also in the crasis *θοιμάτιον* for *τὸ ἱμάτιον*, *θάτερον* for *τὸ ἕτερον*. The soft mute before the aspirate thus introduced, becomes an aspi-

state itself in conformity with the rule ; as, *νύχθ' ὑπὸ*, for *νύκτα ὑπὸ*.]

[RULE 4. Two successive syllables very seldom begin each with an aspirate. Whenever two syllables immediately following each other would, according to their peculiar derivation, or the original form of the word, begin each with an aspirate, the first aspirate is changed, with a few exceptions, into a *lenis*. Thus, *θρίξ*. *τριχός*, not *θριχός* ; *πεφίληκα*, not *φεφίληκα* ; *τρέχω*. not *θρέχω* ; *τρέφω*, not *θρέφω*. In these two last verbs, the aspirate enters again, however, in the first syllable of the future, the second aspirate being lost, as, *θρέξω*, *θρέψω*.]

[Obs. 1. There are *five* exceptions to this rule. 1. In compound words ; as *ὀρνιθοθήρας*, *ἀνθοφόρος* ; (though sometimes in this case also the first aspirate is changed, as *ἐκχειρίρια* from *ἔχω* and *χείρ* ; *ἐπαφή*, *ἑπερθος* ; for *ἐπαφή*. *ἄφερθος*, from *ἀφή*, *ἐφθός*.) The passive ending in *θην*, with its derivatives ; as *ἐχέθην*, *ἀφείθην*, *ὠρῶθην* ; (excepting *ἴπο* verbs only, *θύω* and *τίθημι*, which form *ἐτύθην*, and *ἐτέθην*.) 3. If a consonant, whether rough or smooth, immediately precede the second aspirate ; as *θερρεθεις*, *βαλφθεις*, *ἐθέλχθην*, *τίθασθαι*. 4. If the second, by changing the *lenis* before a rough breathing, becomes an aspirate ; as *ἔθην* ὁ *ἄνθρωπος*. 5. By affixing the adverbial terminations *θεν* and *θι* ; as *πανταχόθεν*, *Κορινθῶθι*.]

[Obs. 2. The second of two aspirates is seldom thus changed : it is regularly done, however, in imperatives in *θι* ; as *θέτι*, *τύφθητι* ; for *θέτι*, *τύφθηθι*.]

[Obs. 3. This rule, perhaps, extended not only to the aspirated letters, but also to the rough breathing, which it turned into the smooth. But one solitary trace, however, remains of this, viz. in the verb *ἔχω*, which has *ἔξω* in the future, and should properly have *ἔχω* in the present, but the rough breathing is changed into the smooth on account of the following *χ*, an aspirate.]

[RULE 5. The aspirates are *never* doubled, but, instead thereof, an aspirate must be preceded by the kindred mute ; as *Ἀτθίς*, not *Ἀθθίς* ; *Βάαχος*,

not Βάχχος; Ματθαῖος, not Μαθθαῖος; Σαφῶς, not Σαφφῶς.]

[RULE 6. When ρ stands at the beginning of a word, if a simple vowel be made to precede it in composition or inflection, the ρ is usually doubled; as ἔρρεπον, ἄρρεπης, from ῥέπω; περιῤῥοος from περί and ῥέω. This rule, however, does not hold in the case of *diphthongs*, as εὔρωστος, from εὔ and ῥώννυμι].

RULE 7. ν is changed into

- γ, before γ, κ, ξ, χ;
- into μ, before β, μ, π, φ, ψ;
- into λ, ς, σ, before λ, ς, σ.

Thus, ἐγγράφω for ἐνγράφω; ἐμβαίνω for ἐνβαίνω; συλλαμβάνω for συνλαμβάνω; συῤῥέω for συνῥέω; συσκευάζω for συνσκευάζω. Except πέφανσαι (2. pers. perf. pass. of φαίνω), ἔλμινς, τέπανσις, and a few others. It remains unaltered in general only before δ, θ, τ.

[Obs. The preposition ἐν, before ς, σ, and ξ, remains unchanged; as ἐνερθός, ἐνριζώω, ἐνσεΐω, ἐνζέομαι. But in σύν, when followed by two consonants or ξ, the ν is thrown out; as σύστημα. In πάλιν, however, in the same case, the ν is retained, as παλίνσκιος, or also, παλίσκιος.]

[RULE 8. Before μ, the labials β, μ, π, φ, ψ, are changed into μ; as λέλειμμαι for λέλειπμαι; τέτυμμαι for τέτυπμαι. Before the same letter, κ and χ are changed into γ, as λέλεγμαι for λέλεχμαι; δέδογμαι for δέδοκμαι; and the linguals δ, θ, τ, ζ, into σ.]

[Obs. The following are exceptions, ἀκμή, αὐχμῆς, ἰδμῶν, κεκορυθμένος, πύτμος.]

[RULE 9. The linguals δ, θ, τ, ζ, can only stand before λ, μ, ν, ς. They are dropped before σ. Thus πόδеси, ποδσι, ποσί, from ποῦς; πλήθω, πλήθ-

σω, πλήσω; σωμάτεσι, σώμασι, σωμασί, from σῶμα. So also, ἀρπάσω for ἀρπαζέσω.]

[RULE 10. *ν* is dropped before ζ and σ in declension, and also in the preposition σὺν; (Rule 7. Obs.) as μῆνες, μήνεσι, μηνσί, μηνί; συζῆν for συνζῆν; συζητέω for συνζητέω. When this takes place, the syllable preceding ζ and σ is *long*.]

[Obs. 1. The preposition ἐν remains unchanged, and the adverb παλιν, as noticed in the Obs. to Rule 7.]

[Obs. 2. If, after the rejection of *ν* before σ, only ε or ο remains, then ες is changed into εις, ος into ους, and the *short α* is made *long*. Thus, the present participle of τίθημι is properly τιθένης, which the Æolians retained, and which becomes, after the rejection of *ν* and the changing of ε into ει, τιθείς. So the present participle of δίδωμι is διδόνς, whence comes, by rejecting *ν* and changing ο into ου, διδοὺς. And lastly, εὐφας, στάς, and other participles of this termination, come from forms in ανς; as εὐφανς, στάνς, and have the *α long*. The same remarks will apply to verbs, nouns, and adjectives. Thus, from the verb σπένδω comes the future σπένδεσσω, contracted into σπένσω, and changed by the operation of the rule into σπείσω; from ὀδόνς comes ὀδοὺς; from χαρίενς, χαρίεις; from ἄπανς, ἄπας. Thus, too, the Æolians and Dorians said instead of εὐφανς, ποιήσανς, having rejected the *ν*, εὐφαις, ποιήσαις. The *ν* which appears in the genitive, proves conclusively that the same letter entered originally into the form of the nominative. The Latins in their present participles active retain this old form, as *docens, amans, &c.*]

[OF THE HIATUS.]

[Gen. Obs. A word which ends with a vowel, followed by another which begins with a vowel, produces what is termed an *Hiatus*. The *Attics* endeavoured to avoid such a concurrence of vowel-sounds much more anxiously than the other Greeks, and among the *Attics* the *Poets* were much more attentive to this than the prose writers. The *Ionians*, on the contrary, who were not offended at the concurrence of two or more vowels, seldom made use of any means to prevent such an *Hiatus*, and only in poetry. In Homer the *ν ἐπελαυν- τικόν* occurs nearly regularly, in Herodotus not at all. But

nevertheless many instances of *Hiatus* occur in Homer; to remove the most offensive of which, recourse is had to the *Digamma*. (*vid.* Appendix, A.)]

[The *Attics*, in order to avoid *Hiatus*, employed *three modes*;

1. The addition of *ν* to the end of a word. 2. *Apoptrophe*.
3. *Contractions*.]

I

[N ἐφελκυστικόν.

[*ν ἐφελκυστικόν* is added to datives plural in *σι*, and consequently in *ξι* and *ψι*, to the third person of verbs in *ε* or *ι*, to the word *εἴκοσι* (*twenty*), and to the adverbs *πέρυσι*, *παντάπασι*, *νόσφι*, *πρόσθε*, *ὀπισθε*, *κενυ*, when the following word begins with a vowel; as *ἐν μηνὶ ὀλίγοις*, *πᾶσιν εἶπεν ἐκείνοις*, *ἔτυψεν αὐτόν*, *εἴκοσιν ἔτη γεγονώς*, &c.]

[*Obs.* 1. The *Ionians* and *Attics* also affixed a *ν* to the diphthong *ει* in the third person sing. plusq. perf. active.]

[*Obs.* 2. It is denominated by the *Grammarians* *ν ἐφελκυστικόν*, because it *draws* or *attracts* the second vowel to the first. The datives *ἡμῖν*, *ὕμῖν*, have it also, they being contracted from *ἡμέσι*, *ὕμέσι*.]

[*Obs.* 3. The *ν ἐφελκυστικόν* is also applied to the terminations in *σι*, expressing a place, which are formed from datives plural; as *Πλαταιάσιν*, *Ὀλυμπιάσιν*.]

Obs. 4. The letter *σ* is sometimes inserted on the same principle with the *ν*; as *οὕτω* before a consonant, *οὕτως* before a vowel; [so also *ἄχρι*, *ἄχρις*; *μέχρι*, *μέχρις*; *ἀτρέμα*, *ἀτρέμας*.]

Obs. 5. The same remark will apply to the negative *οὐ*, which retains this form before a consonant, but has *οὐκ* before a vowel, and consequently *οὐχ* before an aspirate. [The *κ* in *οὐκ*, however, is dropped at every pause, even when the next sentence begins with a vowel, since no Greek word by itself can terminate in *κ*: as *Οὐ· ἀλλ' ὅταν*.]

[*Obs.* 6. The *Ionians* omit this *ν* even before a vowel; on the other hand, the poets use it before a consonant to effect a *position* for the preceding vowel. This is also sometimes done in *Attic* prose, and at the end of a sentence it is rarely omitted. (Upon this whole subject, however, see *Buttman's*

Ausführliche Griech. Sprachl. § 26. *anm.* 2. who denies, in opposition to other Grammarians, that the ν $\epsilon\phi\epsilon\lambda\lambda$. is ever used to prevent an hiatus).]

2

APOSTROPHE.

Apostrophe is the *turning away*, or rejecting, of the final vowel of a word, when the next word begins with a vowel, as $\pi\acute{\alpha}\nu\tau'$ ἔλεγεν for $\pi\acute{\alpha}\nu\tau\alpha$ ἔλεγεν, δι' ὧν for διὰ ὧν.

When an apostrophe takes place, a *lenis* before an aspirate is changed into its corresponding aspirate: thus, for ἀπὸ οὐ, ἀπ' οὐ is changed into ἀφ' οὐ.

Apostrophe in general removes the short final vowels α, ε, ι, ο. [The following, however, are exceptions: 1. The ο in $\pi\rho\acute{o}$ is not cut off, but in certain cases coalesces with the following vowel. 2. The ι in $\pi\epsilon\rho\iota$ is not cut off except in the Æolic Dialect. 3. The ι in $\delta\tau\iota$ is not cut off; since, if this were done, $\delta\tau'$ might be confounded with $\delta\tau\epsilon$, and $\delta\theta'$ with $\delta\theta\iota$. 4. The ι is rarely cut off in the dative singular and plural of the third declension.]

[Obs. 1. Not only short vowels, but diphthongs also, are elided; not indiscriminately however, for 1. They are not elided in the *infinitive of the perfect active and passive*, nor in that of the *aorists passive*, neither are they elided in the *3d person singular of the optative*, nor in the *nominative plural of nouns*. 2. Diphthongs are not elided by the Attic poets before short vowels. 3. Diphthongs are rarely if ever elided in prose.]

[Obs. 2. The Attics and Dorians use the apostrophe in final long syllables on the short vowel of the following word; as $\pi\omicron\upsilon'$ σταιν for $\pi\omicron\upsilon$ ἔσταιν; ὦν' ἡγαθέ for ὦ ἀγαθέ. The poets reject also from the diphthong, with which a word begins, the first short vowel, when the preceding word ends with a vowel, as η' ὑπέβηια for ἡ εὐπέβηια, ὦν' ὑρίπιδη for ὦ Εὐρίπιδη.]

[Obs. 3. For farther remarks on Apostrophe, vid. Appendix, B.]

3

CONTRACTIONS.

[Contractions are chiefly used by the *Attics*, the characteristic difference between the *Attic* and *Ionic* dialects being this, that the former delights in contractions, whereas the latter in most instances avoids them, and is fond of a concurrence of vowel sounds.]

[Contractions are of two kinds, *proper* and *improper*, or, as they are otherwise termed, *Synæresis* and *Crisis*.]

A proper contraction, or *Synæresis*, is when two single vowels are contracted without change into one diphthong, as *τείχει* contracted into *τείχει*, from *τείχος*. a wall.

An improper contraction, or *Crisis*, is when a vowel or diphthong of different sound is substituted, as *τείχεος*, contracted into *τείχους*, *τείχεα* contracted into *τείχη*.

[Obs. 1. A syllable contracted by *Crisis* has commonly a mark (') placed as a sign over it, as *ταῦτά* for *τὰ αὐτά*, *τοῦναντίον* for *τὸ ἐναντίον*.]

[Obs. 2. The *;* subscribed is only used when, beside the contraction, the *;* is still found in the last of the two contracted syllables; as *καῖτα* for *καὶ εἶτα*; *ἐγῶιδά* for *ἐγὼ οἶδα*. Hence *καῖπι* for *καὶ ἐπι*, not *καῖπι*; *καῖρση*, for *καὶ ἀρση*, not *καῖρση*.]

[Obs. 3. Among the instances of *Crisis* which are of common occurrence, besides those already mentioned, the following may be enumerated. *Τοῦνομα* for *τὸ ὄνομα*, *τάμά* for *τὰ ἐμά*, *ἐγῶμαι* for *ἐγὼ οἶμαι*, *θοιμάτιον* for *τὸ ἱμάτιον*, *οὔνεα* for *οὗ ἐνεα*, *προὔτρεψεν* for *προετρέψεν*, *καχοῦργος* for *κακοςεργός*, *τοῦμὸν* for *τὸ ἐμὸν*, *ὧ'νθρωποι* for *οἱ ἄνθρωποι*, *χ'ώπως* for *καὶ ὅπως*, *χ'ώστis* for *καὶ ὅστις*, *καχεῖνος* for *καὶ ἐκεῖνος*.]

[Obs. 4. For farther particulars respecting contractions, vid. Appendix, C.]

[Of Figures affecting Syllables.]

[1. Prosthesis is the adding of one or more letters to the beginning of a word, as σμικρὸς for μικρὸς, εἰκόσι for εἴκοσι.]

[2. Paragoge is the adding of one or more letters to the end of a word, as ἤσθα for ἤς, τοῖσι for τοῖς.]

[3. Epenthesis is the insertion of one or more letters in the body of a word, as ἔλλαξε for ἔλαξε, ὁπότερος for ὁπότερος.]

[4. Syncope is the taking away of one or more letters from the body of a word, as ἤλθον for ἤλυθον, εὐράμην for εὐρησάμην.]

[5. Aphæresis is the cutting off of one or more letters from the beginning of a word, as στεροπή for ἀστεροπή, ὄρη for ἑορη.]

[6. Apocope is the cutting off of one or more letters from the end of a word, as ὦ for ὦμα, Ποσειδῶ for Ποσειδῶνα.]

[7. Metathesis is the transposition of letters and syllables, as ἐπαρθον for ἐπαρθον, from πέρθω; ἔδρακον for ἑδρακον, from δέγκω; καρτερὸς for κρατερὸς, κάρτος for κράτος.]

[Obs. The Ionians often by a species of Metathesis change the breathing in a word, as κιθῶν for χιτῶν, ἐνθαῦτα for ἐνταῦθα.]

[8. Tmesis is when the parts of a compound are separated by an intervening word, as ὑπὲρ τινὰ ἔχειν for ὑπερέχειν τινά.]

OF ACCENTS.

There are three accents, the acute (´), the grave (`), and the circumflex (˘).

The acute is placed on one of the three last syllables of a word.

The grave is never placed but on the last syllable.

The circumflex is placed on a long vowel or a diphthong in one of the two last syllables.

Obs. 1. The circumflex was first marked ^, then ^, and lastly ˘.

[Obs. 2. The acute is called in Greek ὀξεῖα (προσῳδία, accent, being understood); the grave is styled βαρῖα; the circumflex περισπωμένη, that is, wound about.]

[Obs. 3. In accentuation, words are called, in Greek,

1. Ὁξύτονα, which have the acute (ὀξύς ὀνός) on the last syllable; as θεός.

2. Παροξύτονα, which have it on the penultima ; as τετυμμένος.

3. Προπαροξύτονα, which have it on the antepenultima ; as άνθρωπος.

4. Περισπώμενα, which have the circumflex on the last syllable ; as τιμῶ.

5. Προπερισπώμενα, which have it on the penultima ; as πρᾶγμα.

6. Βαρύτονα, are all words which have no accent on the last syllable, because, according to the custom of grammarians, the syllable which is neither marked with the acute nor the circumflex has the grave, (βαρύν τόνον).]

[Obs. 4. For a more enlarged view of the doctrine of accents, *vid.* Appendix, D.]

MARKS OF READING.

[1. When two vowels are separated in pronunciation, and do not constitute a diphthong, the latter of the vowels has two points over it, as προῦπάγχω, αἶδης. This is called *Diæresis*.]

[2. *Diastole* or *Hypodiastole* is a comma put at the end of the compound in compound words, to distinguish it from other words consisting of the same letters ; as, ὅ, τε the neuter of ὅς and τε, to distinguish it from ὅτε (*since*). So also τό, τε and πρότε, ὅ, τι and ὅτι.]

[Obs. The *Diastole* is rendered almost useless by the art of printing. Many, instead of the *Diastole*, only leave a small space between the parts of the compound, as is the case in old MSS. and editions ; ὅ τε, τό τε, ὅ τι.]

[3. The marks of punctuation in Greek are for the most part the same as those in Latin, except the *colon* and mark of *interrogation*. The colon is put at the upper part of the last word, as εἶπε. The colon and semicolon are not distinguished from each other.]

[4. The mark of *interrogation* is (;), the semicolon of modern languages.]

[5. Besides these, there is a mark which shows that two words belong to each other, and which is called *Hypken*, (ὕφ' ἔν). This consists in a cross line placed between the words, as ἡ οὐ-διάλυσις. It no longer occurs, however, in editions.]

[Obs. 1. The marks of reading were invented by the Alexandrian Grammarians. They do not occur in inscriptions, nor old MSS. In most of these there are no separating marks,

in others a simple dot is put after each word, in others again a small space is left between the words.]

[Obs. 2. The Greek denominations of the points are as follows: 1. τελεία στίγμή, a full stop, which denotes that the sense is complete. 2. μέση στίγμή, points out where breath is to be taken. 3. ὑποστίγμή, a short pause, indicating that the sense is not complete. Nicanor the Grammarian imagined eight στίγμαί.]

PARTS OF SPEECH.

There are in Greek eight species of words, called Parts of Speech; viz. *Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, and Conjunction.*

[Obs. The Greek Grammarians in general rank *Interjections* among adverbs; improperly, however, if we consider the adverbial nature, which always coincides with some verb as its principle, and whose meaning it qualifies.]

The four first are declined with *Gender, Number, and Case.*

There are three Genders: *Masculine, Feminine, and Neuter.* To indicate the gender, use is made of the Article; ὁ for the masculine, ἡ for the feminine, and τὸ for the neuter; as ὁ ἀνὴρ, *the man*; ἡ γυνή, *the woman*; τὸ ζῷον, *the animal.*

[Some nouns are both masculine and feminine, as ὁ, ἡ, πάπυρος, *the papyrus*; ὁ, ἡ, κότινος, *the wild olive-tree.* These are said to be of the *Common Gender.*]

There are three Numbers, *Singular, Dual, and Plural.* The first speaks of one, the second of two or a pair, the third of more than two. [Thus, ὁ ἀνὴρ *the man*, οἱ ἀνδρες *the two men*, οἱ ἄνδρες *the men.*]

Obs. 1. The *dual*, which adds to the precision of the Greek language, did not exist in the oldest state of the language, nei-

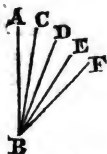
ther was it used in the Æolic dialect, nor in the Latin. It is not found in the New Testament, in the Septuagint, nor in the Fathers. It was used most frequently by the Attics, who, however, often employ the plural instead of it. In the corruption of the language by the modern Greeks, it has been omitted.

[Obs. 2. The Dual, according to Buttmann, is only an old and shortened form of the plural, which became gradually limited in its use to an expression of the number *two*. Hence, as it was not an original form, nor actually needed, the reason appears why it was so often neglected and its place supplied by the ordinary plural. *vid. Buttmann's Ausf. Griech. Sprachl.* vol. 1. p. 135.]

[Obs. 3. The Attics in particular often put the article, the pronouns, and participles, in the *masculine*, before *feminine* nouns of the dual number; whence some conclude, that the dual of these parts of speech, and of the adjective, had once only one form, viz. the *masculine*.]

There are five cases: *Nominative*, *Genitive*, *Dative*, *Accusative*, and *Vocative*.

[Obs. 1. Cases (in Greek *πτώσεις*, in Latin *casus*,) mean *fallings*. The ancient Grammarians, in making the nominative a case, proceeded on the supposition that words *fell* as it were from the mind. Hence, when a noun *fell* thence in its primary form, they called it *πτώσις ὀρθή*, *casus rectus*, a straight or perpendicular case or *falling*, and likened its form to a perpendicular line. The variations from the first case or nominative, they considered to be the same as if this line were to fall from its perpendicular position, and make successive angles with the horizon. These they called *πτώσεις πλάγαι*, *casus obliqui*, oblique cases or sidelong *fallings*. Thus,



AB is the *πτώσις ὀρθή*; BC, BD, BE, BF, are the *πτώσεις πλάγαι*. Hence, Grammarians called the method of enumerating the various cases of a noun, *κλίσις*, *declinatio*, or *de-*

ension, it being a sort of progressive *descent* from the noun's upright form, through its various declining or *falling* forms.]

[*Obs.* 2. The Greek language has no *ablative*. Its place is supplied partly by the genitive, and partly by the dative. The Latins also had anciently no ablative, but instead of it the dative was used, as in Greek. At length an ablative was formed, governed by prepositions, which ceased thenceforth to be put before the dative. One of the most recent advocates for a Greek *ablative* is Professor Dunbar, in his work on the Greek and Latin Languages, p. 54.]

The Nominative and Vocative are frequently the same in the singular, always in the Dual and Plural.

[*Obs.* Even, however, where the Vocative has a separate form, the Nominative is often used for it, particularly by the *Attic* writers.]

The Dative singular in all three declensions ends in ι . In the two first, however, the ι is subscribed.

[*Obs.* The Dative plural properly in all three declensions ends in $\sigma\iota\nu$ or $\sigma\iota$; for $\alpha\iota\varsigma$ and $\omicron\iota\varsigma$ are only abbreviations of the more ancient forms $\alpha\iota\sigma\iota\nu$ and $\omicron\iota\sigma\iota\nu$.]

The Genitive plural ends always in $\omega\nu$.

[*Obs.* The more ancient form, however, was $\epsilon\omega\nu$ and $\alpha\omega\nu$, though not in all words.]

The Dual has only two terminations, one for the Nominative, Accusative, and Vocative, the other for the Genitive and Dative.

Neuters have the Nominative, Accusative, and Vocative, alike; and in the plural these cases end always in α . In the Dual they are the same in form as the masculine.

[*Obs.* We are not to conclude that the ι was wanting in the dative case of the old Greek, because it is omitted in several

inscriptions. In the case of those words where it was *not pronounced separately*, it was omitted by the Dorians and Æolians; and by the stone cutters in *all dialects*. It is consonant with analogy to suppose, that the termination of the dative case was originally uniform. The very ancient datives οἰκοῖ, πεδοῖ, were retained even in the Doric dialect. Adverbs in ι were also compounded of datives, as ἀμαχί, ἀνοικί, and the like. Ἐνταυθοῖ and ποῖ are old datives.]

ARTICLE.

[The Article is a word prefixed to a noun and serving to ascertain or define it.]

[There are commonly reckoned two Articles in Greek, the *Prepositive*, ὁ, ἡ, τό, and the *Subjunctive*, ὅς, ἥ, ὅ. The latter, however, is in fact a *relative pronoun*, and will be treated of under that head.]

The Prepositive Article, or, as it should be more correctly styled, *the Article*, answers in general to the definite article *the* in English, as ὁ βασιλεὺς *the king*, ἡ γυνή *the woman*, τὸ ζῶον *the animal*. When no article is expressed in Greek, the English indefinite article *a* or *an* is signified, as βασιλεὺς, *a king*; γυνή, *a woman*; ζῶον, *an animal*.

The declension of the *Article* is as follows :

Ὁ, ἡ, τό, *The*.

Singular.			Dual.			Plural.		
M.	F.	N.				M.	F.	N.
N. ὁ,	ἡ,	τό,				N. οἱ,	αἱ,	τά,
G. τοῦ,	τῆς,	τοῦ,	M. F. N.			G. τῶν,	τῶν,	τῶν,
D. τῷ,	τῇ,	τῷ,	N. A. τῶ,	τά,	τῶ.	D. τοῖς,	ταῖς,	τοῖς,
A. τόν,	τήν,	τό,	G. D. τοῖν,	ταῖν,	τοῖν.	A. τοὺς,	τάς,	τά.

[Obs. 1. That the appellation of ὑποτακτικὸν ἄρθρον, or *subjunctive article*, which many of the ancient Grammarians applied to the relative ὅς, is an improper one, appears fully from



a remark of Apollonius. In comparing it with the *προαρκτι-
χόν ἄρθρον*, or *prepositive article*, he not only confesses it to differ, as being expressed by a different word, and having a different place in every sentence, but in Syntax, he adds, it is wholly different. *De Syntax. Lib. 1, c. 43.* Theodore Gaza makes a similar acknowledgment. *Gramm. Introd. Lib. 4.]*

[*Obs. 2.* There is no form of the article for the *vocative*; for *ω* is an interjection, ranked with the other interjections under adverbs; improperly, however. *vid. p. 18.]*

[*Obs. 3.* If the particles *γε* and *δε* are annexed to the article, it has the signification of the pronoun "*this*." The declension remains the same, *ὅδε*, (*Att. ὅδι*), *ἥδε* (*ἥδι*), *τόδε* (*τοδί*); *τοῦδε*, *τῆσδε*, *τοῦδε*, &c.]

[*Obs. 4.* In the old language the article was *τός*, *τή*, *τό*; hence the plural *τοι* in Doric and Ionic, and the *τ* in the neuter and in the oblique cases. In Homer and the other old epic writers, the article, with a few exceptions, is in fact the same as the demonstrative pronoun, *οὗτος*, *this*. In some passages a large portion of the demonstrative force is, however, lost, and then the use of the article approaches to that of the common *ὁ*, *ἡ*, *τό*. In the old language, the same form *τός* was also used to denote the relative pronoun "*which*," for which the form *ὅς* arising from *τός*, after the general rejection of *τ*, was afterwards used. Hence in the *Doric* and *Ionic* writers the relative pronoun often occurs under the same form with the article; as *τός* for *ὅς*, *τή* for *ἡ*, *τό* for *ὅ*, &c. For farther remarks on the Article, *vid. Appendix, E.]*

NOUN.

Declensions of Nouns are three, answering to the first three declensions in Latin.

The first ends in *α* and *η*, feminine; and in *α* and *η* masculine.

The second ends in *ος* generally masculine, and sometimes feminine; and *ον* neuter.

The third ends in *α*, *ι*, *υ*, neuter; *ω* feminine; *υ*, *ξ*, *ς*, *ψ*, of all genders, and increases in the genitive.

[*Obs. 1.* In the two first declensions, the termination only of the *nominative case* is changed in the oblique cases, so that the number of syllables remains the same. In the third, on

the contrary, the terminations of the other cases are affixed to the nominative, yet with some change. Hence the two first declensions are called *parisyllabic*, the third *imparisyllabic*.]

Obs. 2. The old grammarians reckoned *ten* declensions; *five simple* and *five contracted*. The simple were, 1. ας, ης, 2. α, η. 3. ος, ου. 4. ως, ων. 5. α, ι, υ, ν, ξ, ρ, σ, ψ. — Of these the four first are *parisyllabic*, the last is *imparisyllabic*. The contracted were, 1. ης, ες, ος. 2. ις. ι. 3. εως, υς, υ. 4. ω, ως. 5. ας. These are all *imparisyllabic*.

Tabular View of the Three Declensions.

Singular.			
I.	II.	III.	
Nom. α η ας ης	ος, Neut. ου	α ι υ ω ν ξ ρ σ ψ	
Gen. ᾱς ης ου	ου	ος (ως)	
Dat. α η α η	ω	ι	
Acc. αν ην αν ην	ον,	α or ι Neut.	
Voc. α η α η	ε, Neut. ον	— like Nom.	
Dual.			
N.A.V. α	ω	ε	
G.D. αιν	οιν	οιν	
Plural.			
Nom. αι	οι Neut. α	εις Neut. α	
Gen. ᾶν	ᾶν	ᾶν	
Dat. αις	οις	σιν or σι	
Acc. ας	ους Neut. α	ᾱς Neut. α	
Voc. αι	οι Neut. α	εις Neut. α	

FIRST DECLENSION.

ἡ Μοῦσα, the Muse.

Singular.	Dual.	Plural.
N. ἡ Μοῦσα	N.A.V. τὰ Μούσα	N. αἱ Μοῦσαι
G. τῆς Μούσης		G. τῶν Μουσῶν
D. τῇ Μούσῃ		D. ταῖς Μούσαις
A. τὴν Μοῦσαν	G. D. ταῖν Μούσαιν.	A. τὰς Μούσας
V. Μοῦσα.		V. Μοῦσαι.

Nouns in *δα, θα, ρα*, and *α pure*, (that is, *α* followed by a vowel,) make the Genitive in *ας*, and the Dative in *α*, and the rest like *Μοῦσα*: thus,

[*ἡ ἔδρα*, the seat.

Singular.	Dual.	Plural.
N. <i>ἡ ἔδρα</i>		N. <i>αἱ ἔδραι</i>
G. <i>τῆς ἔδρας</i>	N. A. V. <i>τὰ ἔδρα</i>	G. <i>τῶν ἔδρῶν</i>
D. <i>τῇ ἔδρᾳ</i>		D. <i>ταῖς ἔδραις</i>
A. <i>τὴν ἔδραν</i>	G. D. <i>ταῖν ἔδραιν.</i>	A. <i>τάς ἔδρας</i>
V. <i>ἔδρα.</i>		V. <i>ἔδραι.]</i>

[*ἡ καρδία*, the heart.

Singular.	Dual.	Plural.
N. <i>ἡ καρδία</i>		N. <i>αἱ καρδίαι</i>
G. <i>τῆς καρδίας</i>	N. A. V. <i>τὰ καρδία</i>	G. <i>τῶν καρδιῶν</i>
D. <i>τῇ καρδίᾳ</i>		D. <i>ταῖς καρδίαις</i>
A. <i>τὴν καρδίαν</i>	G. D. <i>ταῖν καρδίαιν.</i>	A. <i>τάς καρδίας</i>
V. <i>καρδία.</i>		V. <i>καρδίαι.]</i>

Nouns in *η* make the Accusative in *ην*, and the Vocative in *η*, and the rest like *Μοῦσα*: thus.

ἡ τιμή, the honour.

Singular.	Dual.	Plural.
N. <i>ἡ τιμή</i>		N. <i>αἱ τιμαί</i>
G. <i>τῆς τιμῆς</i>	N. A. V. <i>τὰ τιμά</i>	G. <i>τῶν τιμῶν</i>
D. <i>τῇ τιμῇ</i>		D. <i>ταῖς τιμαῖς</i>
A. <i>τὴν τιμὴν</i>	G. D. <i>ταῖν τιμαῖν</i>	A. <i>τάς τιμάς</i>
V. <i>τιμή</i>		V. <i>τιμαί</i>

Nouns in *ας* make the Genitive in *ου*, and the Dative in *α*, and the rest like *Μοῦσα*: thus.

[ὁ νεανίας, *the youth.*

Singular.	Dual.	Plural.
N. ὁ νεανίας		N. οἱ νεανίαι
G. τοῦ νεανίου	N.A.V. τῷ νεανία	G. τῶν νεανιῶν
D. τῷ νεανία		D. τοῖς νεανίαις
A. τὸν νεανίαν	G.D. τοῖν νεανίαιν	A. τοὺς νεανίας
V. νεανία		V. νεανίαι.]

Nouns in *ης* make the Genitive in *ου*, the Accusative in *ην*, and the Vocative in *η*, and the rest like *Μοῦσα*: thus,

ὁ τελώνης, *the publican.*

Singular.	Dual.	Plural.
N. ὁ τελώνης		N. οἱ τελώναι
G. τοῦ τελώνου	N.A.V. τῷ τελώνα	G. τῶν τελωνῶν
D. τῷ τελώνη		D. τοῖς τελώναις
A. τὸν τελώνην	G.D. τοῖν τελώναιν	A. τοὺς τελώνας
V. τελώνη		V. τελώναι.

Observations on the First Declension.

Obs. 1. The termination in *α* which makes *ας* in the genitive is generally *long*. Hence words in *ᾱ* contracted, as *Ἀθηνᾶ*, *μνᾶ*, &c. make *ας*. [The termination in *α*, on the contrary, which has *ης* in the genitive, is always *short*. The vocative in *α* of masculines in *ας* is *long*, of those in *ης* *short*. The Dual termination in *α* is always *long*.]

Obs. 2. From the genitive in *ας* is derived the ancient genitive of the first declension of Latin nouns, as *puterfamilias*, *materfamilias*. [The Dorians said *μούσας* for *μούσης*; and the Æolians, adding an *ι* to it, made it *μοῦσαις*, from which the Latins, cutting off the *S*, have taken *musai* or *musæ* in the genitive. So also the Æolians said *μέλαις* for *μέλας*, *τάλαις* for *τάλας*. *Etym. M.* p. 575, l. 53. *Maittaire Dial.* p. 208. *ed. Sturz.*] From the Dative in *αι* or *α*, is formed the Latin Dative in *æ*. The similarity between the accusative in *αν* and the Latin *am*, is obvious.

Obs. 4. Some nouns in *ας* make the genitive in *α* as well as in *ου*; as Πυθαγόρας, G.—ου, and —α; πατραλίας, G.—ου, and —α. Some keep *α* exclusively; as Θωμάς, G. Θωμά; Βορρᾶς, G. Βορρᾶ; Σατανᾶς, G. Σατανᾶ; πάππας, G. πάππα. The genitives in *α* were the Doric form. [The Doric form for the genitive singular is formed by contraction from the oldest form of the genitive singular of masculines in *ας*, viz. from *αο*. Hence it is always *long*. This Doric genitive, in some few words, particularly proper names, remained in common use, as Ἀννίβας, *Hannibal*, G. τοῦ Ἀννίβα; Σουίδας, G. τοῦ Σουίδα; Γωερύας, G. τοῦ Γωερύα.]

[*Obs. 4.* The Attic form *ου* for the genitive, comes by contraction from the old Ionic form *εω*, which is itself deduced by some Grammarians from the still older Doric form *αο*. Others, however, maintain that there was anciently a double form for the genitive singular, viz. *αο* and *εω*, each distinct from the other, and that *αο* remained in Doric, while *εω* was retained in Ionic. They both occur in Homer, *Il.* φ'. 85 and 86.]

[*Obs. 5.* Two opinions are likewise maintained respecting the form of the genitive plural; one, that the genitive plural of all endings was anciently *ων*, contracted by the Dorians into the circumflexed *ᾶν*, and changed by the Ionians into *εων*; the other, that anciently two forms for the genitive plural were used, *ων* and *εων*, both of which occur in Homer, and hence were both used in the old Ionic, and that the first of these was subsequently retained by the *Æolo-Doric*, while the latter alone remained in use in the Ionic.—From the Ionic *εων* comes by contraction the Attic circumflexed *ᾶν*.]

[*Obs. 6.* The terminations *ης* and *ας* were *ᾱ* in *Æolic*, and also in the old language of Homer, as Θυέστα, μητιέτα, νεφεληγερέτα, εὐρυόπα. Hence in Latin, *cometa*, *planeta*, *poeta*, from κομήτης, πλανήτης, ποιητής, and hence the Latins regularly changed the Greek names in *ας* into *α*; and the Greeks, on the other hand, turned the Roman names in *α* into *ας*, as Σύλλας, Γάλλας, Κατιλίνας.]

Obs. 7. Of Nouns in *ης* of the first declension, the following make the Vocative in *ᾱ*: Nouns in *της*; compounds in *πης*, as κυνώπης; Nouns in *ης* derived from μετρώ, πωλώ, τρίζω; as γειωμέτρης, μυροπώλης, παιδοτρίβης; or denoting nations, as Πέρσης, Persian, V. Περσα; but Πέρσης, the name of a man, Πέρση: λάγνης, μεναίχμης, πυραίχμης also make *α*. But Αἰήτης, αἰναρέτης, παλλιλαμπέτης make *η*. Nouns in *στης* make *α* and *η*.

[*Obs. 8.* With regard to the dialects it may be observed,

that the Dorians in all the terminations use α long for η , as $\epsilon\mu\acute{\alpha}$, $\acute{\alpha}\varsigma$, $\acute{\alpha}$, $\acute{\alpha}\nu$. The Ionians, on the contrary, change α into η after a vowel or the letter β , as $\sigma\phi\acute{\iota}\eta$, $\eta\varsigma$, η , $\eta\nu$.— $\mu\acute{\alpha}\chi\alpha\iota\alpha$, $\eta\varsigma$, $\acute{\eta}$, $\eta\nu$. This, however, is never done in the accusative plural.]

[Obs. 9. This declension has also some words contracted, as $\gamma\tilde{\eta}$ from $\gamma\acute{\epsilon}\alpha$, (hence $\gamma\epsilon\omega\mu\acute{\epsilon}\tau\epsilon\tau\eta\varsigma$), $\lambda\epsilon\omicron\nu\tau\tilde{\eta}$ from $\lambda\epsilon\omicron\nu\tau\acute{\epsilon}\eta$, $\mu\tilde{\nu}\tilde{\alpha}$ from $\mu\tilde{\nu}\acute{\alpha}\alpha$, $\text{A}\theta\eta\nu\tilde{\alpha}$ from $\text{A}\theta\eta\nu\acute{\alpha}\alpha$, $\text{E}\rho\mu\tilde{\iota}\varsigma$ from $\text{E}\rho\mu\acute{\epsilon}\alpha\varsigma$. They are declined exactly the same as the examples which have been given under this declension; viz. those in α like the pure nouns: while in those in $\omicron\eta$ the η absorbs the vowel preceding, as $\acute{\alpha}\pi\lambda\acute{\omicron}\eta$, $\acute{\alpha}\pi\lambda\tilde{\eta}$.]

SECOND DECLENSION.

$\acute{\omicron}$ λόγος, *the word*.

Singular.	Dual.	Plural.
N. ὁ λόγος		N. οἱ λόγοι
G. τοῦ λόγου	N.A.V. τῷ λόγῳ	G. τῶν λόγων
D. τῷ λόγῳ		D. τοῖς λόγοις
A. τὸν λόγον	G.D. τοῖν λόγοιν	A. τοὺς λόγους
V. λόγε		V. λόγοι

[τὸ σῦκον, *the fig*.

Singular.	Dual.	Plural.
N. τὸ σῦκον		N. τὰ σῦκα
G. τοῦ σῦκου	N.A.V. τῷ σῦκῳ	G. τῶν σῦκων
D. τῷ σῦκῳ		D. τοῖς σῦκοις
A. τὸν σῦκον	G.D. τοῖν σῦκοιν	A. τὰ σῦκα
V. σῦκον		V. σῦκα.]

[Attic Form.

$\acute{\omicron}$ νεώς, *the temple*.

Singular.	Dual.	Plural.
N. ὁ νεώς		N. οἱ νεῶς
G. τοῦ νεῶς	N. A. V. τῷ νεῶ	G. τῶν νεῶν
D. τῷ νεῶ		D. τοῖς νεῶς
A. τὸν νεῶν	G. D. τοῖν νεῶν	A. τοὺς νεῶς
V. νεῶς		V. νεῶς.

τό ἀνώγειον, *the hall.*

Singular.	Dual.	Plural.
N. τὸ ἀνώγειον	N.A.V. τὸ ἀνώγέω	N. τὰ ἀνώγειω
G. τοῦ ἀνώγειου		G. τῶν ἀνώγειων
D. τῷ ἀνώγειῳ	G.D. τοῖν ἀνώγειων	D. τοῖς ἀνώγειως
A. τό ἀνώγειον		A. τὰ ἀνώγειω
V. ἀνώγειον		V. ἀνώγειω.]

*Contracted Forms.*ὁ νόος, νοῦς, *the mind.*

Singular.	Dual.	Plural.
N. νόος, νοῦς	N.A.V. νόω, νῶ	N. νόοι, νοῖ
G. νόου, νοῦ		G. νόων, νοῶν
D. νόῳ, νοῷ	G.D. νόοιν, νοῖν.	D. νόοις, νοῖς
A. νόον, νοῦν		A. νόους, νοῦς
V. νόε, νοῦ		V. νόοι, νοῖ.

[τὸ ὀστέον, ὀστοῦν, *the bone.*

Singular.	Dual.	Plural.
N. ὀστέον, ὀστοῦν	N. A. V. ὀστέω, ὀστῶ	N. ὀστέα, ὀστᾶ
G. ὀστέου, ὀστοῦ		G. ὀστέων, ὀστῶν
D. ὀστέῳ, ὀστῷ	G. D. ὀστέοιν, ὀστοῖν.	D. ὀστέοις, ὀστοῖς
A. ὀστέον, ὀστοῦν		A. ὀστέα, ὀστᾶ
V. ὀστέον, ὀστοῦν		V. ὀστέα, ὀστᾶ.]

[To the contracted forms of this declension may also be referred Ἰησοῦς, differing in the dative only which ends in ου; and, (with more propriety than the triptots,) Diminutives in υς; as Διονῦς, Καμῦς, Κλαυσῦς.

Singular.	Singular.
N. ὁ Ἰησοῦς	N. ὁ Διονῦς
G. τοῦ Ἰησοῦ	G. τοῦ Διονοῦ
D. τῷ Ἰησοῦ	D. τῷ Διονοῦ
A. τὸν Ἰησοῦν	A. τὸν Διονῦν
V. Ἰησοῦ.	V. Διονῦ.]

Observations on the Second Declension.

[Obs. 1. The termination in *ον* is neuter, that in *ος* for the most part masculine. Some few nouns in *ος* occur, which are of the *feminine*, and others again which are of the *common* gender. These are best learned by actual observation. Among the *feminines* in *ος*, however, there are several which are in reality *adjectives* with a *feminine* substantive understood, as, ἡ διάλεκτος, *the dialect*, (φωνή understood); ἡ διάμετρος, *the diameter*, (γραμμή understood); ἡ ἄτομος, *the atom*, (οὐσία understood); ἡ ἄνυδρος, *the desert*, (χώρα understood); &c.]

[Obs. 2. A strong analogy subsists between this and the second declension of Latin nouns; thus, the Greek nominatives in *ος* and *ον* are sometimes written in *os* and *on* in Latin, as *Alpheos* or *Alpheus*, *Ilion* or *Ilium*. Again, the genitive singular of the second declension in Latin, in words of Greek origin, ended anciently in *u*, like the Greek *ον*, as *Menandru*, *Apollodoru*, afterwards *Menandri*, *Apollodori*. The dative singular of the Latin second declension was originally *oi*, like the Greek *ω*, as *dominoi*, *ventoi*; and the accusative *om*, as *morbom*, *servom*. In the same manner, the Greek and Latin vocative singular of this declension coincide, they ending respectively in *ε* and *e*; and, as the Greeks sometimes retain *ος* for *ε* in the vocative, so also do the Latins use *us* for *e*, as *Deus*, &c. The analogy might be extended throughout the plural also. *vid. Ruddimanni Instit. L. G. ed. Stalbaum. Lips. 1823. Vol. 1. p. 54.*]

[Obs. 3. The poets change the termination *ον* of the genitive singular into *οιο*, as *λόγοιο*, *σῦχοιο*.]

[Obs. 4. Instead of the vocative in *ε* the form of the nominative is sometimes used, as φίλος ὦ Μενέλαε, Il. δ', 189. This is particularly the case in the Attic dialect. The word Θεός, *God*, always has *ος* in the vocative.]

[Obs. 5. In the genitive and dative of the dual, the poets insert an *ι*, as ἱπποῖιν, σταθμοῖιν, ὤμοῖιν.]

[Obs. 6. The Æolians and Dorians insert an *ι* after the *ο* in the accusative plural, as they do in the first declension after the *α*; as *κάτοις νόμοις*, for *κατὰ τοὺς νόμους*. The poets use *ος* in the accusative plural when a short syllable is necessary, as τὰς δασυχέρκας ἀλώπεκας. *Theocr. 5. 112. τὼς κύνθαρος, 114. τὼς λύκος, 4. 11.*]

[Obs. 7. The name of *Attic*, which is commonly applied to the form in *ως* of this declension, is not a very proper one for two reasons. 1. Because the Attics did not decline in

this way *all* nouns in *ος*; and 2. because it is by no means peculiar to the *Attic* dialect, but occurs also in the *Ionian* and *Doric* writers. It is in fact an old mode of declining, and the number of words to which it is applied is very small, and even of some of these there exist forms in *ος*, as ὁ λαός, *the people*, and ὁ ναός, *the temple*, and ὁ νεός. In the accusative singular of these nouns in *ως*, the Attics often omit the *ν*, as λαγῶ, νεῶ, ἔω, for λαγῶν, νεῶν, ἔων. In proper names this is almost always done, as Κῶ, Κέω, Ἄθω.—The Attics often declined, after this form, words which otherwise belong to the third declension, as Μίνω from Μίνως, for Μίνωα; γέλων from γέλως, γέλωτος, for γέλωτα; ἥρων from ἥρως, for ἥρωα.—The last thing to be remarked is, that the neuter of some adjectives of this form has often *ω* instead of *ων*, as ἀγῆρω for ἀγῆρων; and that only one neuter of this form is found ending in *ως*, viz. τὸ χρέως, *the debt*. This last must not be confounded with χρεῶν an Attic form for χράων, the participle of χρεῖν “it is necessary,” and which occurs as indeclinable in *Eurip. Herc. fur.* 21. εἴτε τοῦ χρεῶν μέτα.]

[Obs. 8. In the contracted forms of the second declension, if the latter vowel be short, the contraction is in *ου*; if long, the former vowel is dropt; as the student will perceive from the declension of νόος. The compounds of νόος and ξόος are not contracted in the neuter plural, nor in the genitive: thus we say εὐνοα, εὐνόων, not ευνᾶ, ευνῶν.—Σάος is contracted thus; Sing. N. σάος, σῶς, A. σάον, σῶν: Pl. A. σάους, σάας, σῶς; σάα, σᾶ.]

[Obs. 9. By the later ecclesiastical writers, νοῦς was inflected after the following manner, νοῦς νοός, νοῖ, νοᾶ.]

THIRD DECLENSION.

[ὁ θῆρ, *the wild beast*.

Singular.	Dual.	Plural.
N. ὁ θῆρ		N. οἱ θῆρες
G. τοῦ θηρός	N. A. V. τῷ θῆρι	G. τῶν θηρῶν
D. τῷ θηρί		D. τοῖς θηροῖ
A. τὸν θῆρα	G. D. τοῖν θηροῖν	A. τοὺς θῆρας
V. θῆρ.		V. θῆρες.]

τὸ σῶμα, *the body.*

Singular.	Dual.	Plural.
N. τὸ σῶμα		N. τὰ σώματα
G. τοῦ σώματος	N.A.V. τῷ σώματι	G. τῶν σωμάτων
D. τῷ σώματι		D. τοῖς σώμασι
A. τὸ σῶμα	G.D. τοῖν σωμάτοιιν	A. τὰ σώματα
V. σῶμα		V. σώματα

[ὁ μῆν, *the month.*

Singular.	Dual.	Plural.
N. ὁ μῆν		N. οἱ μῆνες
G. τοῦ μηνός	N. A. V. τῷ μῆνι	G. τῶν μηνῶν
D. τῷ μηνί		D. τοῖς μηνσί
A. τὸν μῆνα	G. D. τοῖν μηνοῖιν	A. τοὺς μῆνας
V. μῆν		V. μῆνες.]

[ὁ γίγας, *the giant.*

Singular.	Dual.	Plural.
N. ὁ γίγας		N. οἱ γίγαντες
G. τοῦ γίγαντος	N.A.V. τῷ γίγαντι	G. τῶν γίγαντων
D. τῷ γίγαντι		D. τοῖς γίγατι
A. τὸν γίγαντα	G.D. τοῖν γιγάντοιν	A. τοὺς γίγαντας
V. γίγαν		V. γίγαντες.]

[ὁ παῖς, *the boy.*

Singular.	Dual.	Plural.
N. ὁ παῖς		N. οἱ παῖδες
G. τοῦ παιδός	N.A.V. τῷ παιδί	G. τῶν παίδων
D. τῷ παιδί		D. τοῖς παισὶ
A. τὸν παῖδα	G.D. τοῖν παῖδοιν	A. τοὺς παῖδας
V. παῖ		V. παῖδες.]

*Observations on the Third Declension.***GENITIVE.**

[The inflexion of words of this declension, depends chiefly upon the consonants which precede

the termination *ος* of the genitive, and are retained through all the other cases, except some deviations in the accusative singular.]

[*Obs.* 1. The termination of the genitive singular is *ος*. This is subject to various rules. 1. It is in some cases annexed immediately to the nominative, as *μήν, μῆν-ος, σωτήρ, σωτήρ-ος*. 2. In the greater part of the nouns which belong to this declension, *ος* is not only added to the nominative, but the long vowel in the termination of the nominative is changed into the corresponding short one, as *λιμήν, λιμέν-ος; μηστήρ, μηστήρ-ος*. There are, however, exceptions to this remark; thus, in some words, particularly monosyllables, the long vowel is retained, as in *μήν, σπλήν, χήν, κλών, αἰών, &c.* 3. When the nominative ends in a double consonant, *ξ, (γς, κς, χς,)* or *ψ, (βς, πς, φς,)* this is separated, and *ς* is changed into *ος*; *ξ* is changed into *γος, κος, χος*; *ψ* into *βος, πος, φος*: as *αἶξ, αἰγός; φλέψ, φλεβός; ὦψ, ὠπός*: 4. The nominatives in *ας, εις, ους*, are, for the most part, formed from the terminations, *ανς, ενς, ονς*, and hence have the genitive in *αντος, εντος, οντος*.—There are, however, many deviations from these general rules, but these are best known by actual practice.]

Obs. 2. It has been conjectured that all nouns of this declension originally ended in *ς*, and that the genitive was formed by the insertion of *ο* before *ς*, as is still the case in a large class of words, as *ὄφης, ὄφιος; μῦς, μύος; ἥρως, ἥρωος; &c.* thus *γύναις, ος; γυπίς, ος; βύχης, ος; ἄραξις, ος; Κύκλωπις, ος*. On this principle, the terminations in *ος, τς, θς, νς, ρς*, may be supposed to have dropped their first letter, as *ἐλπὶς* for *ἐλπίδος-ιδος*; *χαρίς* for *χαρίτης-ιτος*; *φῶς* for *φώτης-ωτός*; *ὄρνις* for *ὄρνιθς-ιθος*. Sometimes the preceding vowel was lengthened, as *ποῦς* for *πόδος-οδος*; *κτεῖς* for *κτένης-ενός*. Sometimes the last letter was dropped, as *νέκταρ* for *νέκταρς-αρος*; *ῥίς* for *ῥίνς*. Sometimes both letters were dropped, as *σῶμα* for *σώματος-ατος*; *μέλι* for *μέλιτης-ος*. The analogy has been extended to the Latin third declension, and the termination is supposed to have been originally in *s*, and the genitive to have been formed by the insertion of *i*, as it is still in *sus, suis; plebs, plebis; heros, herois*; thus, *pacs, pacis; regs, regis; lapids, lapidis; &c.* [Among the advocates for this theory, which was first introduced we believe by Markland, may be mentioned Dr. Murray (*History of European Languages*, vol. 2. p. 54.) Professor Dunbar, on the other hand, has recently published some very ingenious speculations on this subject, which go

very far towards establishing the position, that the inflections of the noun, &c. in Greek and Latin, are produced by pronouns. Thus, the primitive form of the nominative of ἐλπὶς will be ἐλπίδ-ος, changed to ἐλπίδς to prevent its being confounded with the genitive, and softened subsequently to ἐλπίς. So ὄφης originally made οφι-ος in the nominative; πους, ποδ-ος, &c. The learned Professor's remarks on the other cases of the noun, as well as on the inflections of the adjective, participle, &c. are remarkable for their ingenuity and acuteness. *vid. Dunbar on the Greek and Latin Languages*, p. 50. seqq.]

ACCUSATIVE.

The accusative singular of nouns not neuter is formed from the genitive by changing *ος* into *α*; as μῆν, μῆν-ος, μῆν-α.

To this, however, there are the following exceptions—1. Nouns in *ις*, *υς*, *αυς*, *ους*, whose genitive ends in *ος* pure, take *ν* for *α*; as ὄφης, a serpent, G. ὄφι-ος, A. ὄφιν; βότρυς, a bunch of grapes, G. βότρυ-ος, A. βότρυν; ναῦς, a ship, G. ναῦ-ος, A. ναῦν; βοῦς, an ox, G. βό-ος, A. βοῦν.—2. Barytons in *ις* and *υς*, whose genitive ends in *ος* impure, make both *α* and *ν*; as ἔρις, strife, G. ἔριδ-ος, A. ἔριδα and ἔριν; κόρυς, an helmet, G. κόρυθ-ος, A. κόρυθα and κόρυν.

[Obs. 1. Sometimes in the accusative of words in *ν*, the syllable *να* is omitted, as Ἀπόλλω for Ἀπόλλωνα; Ποσειδῶ for Ποσειδῶνα; ἐλάσσω for ἐλάσσονα.]

Obs. 2. Λᾶς also makes λᾶν; Δίς, Δίος makes Δία; χροῦς makes χροῖα. The poets frequently use the regular termination in *α*.

Obs. 3. κλείς, κλειδός has both terminations. Δημοσθενής makes εα and ην. Χάρις, a Grace, has Χάριτα; χάρις, favour, χάριν.—The compounds of πούς have also both terminations, as ὠκύπους, ὠκύποδα, and ὠκύπουν.

VOCATIVE.

[Frequently in the third declension, a noun, which has a vocative of its own, is found, especially among the Attic wri-

ters, to make the vocative like the nominative. The following are the general rules by which the vocative of this declension is formed: it must be left to observation, however, in particular cases, whether the vocative be actually formed according to them, or be made like the nominative.]

The termination of the Vocative either, 1. shortens the long vowel of the Nominative, as "Ἑκτωρ, *Hector*, V. Ἑκτορ; or, 2, drops the *ς*, as μῦς, *a mouse*, V. μῦ; or, 3, changes *ς* into *ν*, as τάλαις, *miserable*, V. τάλαν.

[Obs. 1. The short vowel is substituted in the vocative for the long vowel of the nominative, generally in those nouns which have *ε* or *ο* in the genitive; as μήτηρ, G. μητέρος (by syncope μητρὸς), V. μήτηρ; στήμων, G. στήμονος, V. στήμον; ~~χελιδών, G. χελιδόνος, V. χελιδόν.~~ The nouns which have the long vowel in the genitive, retain it also in the vocative; as, Πλάτων, G. Πλάτωνος, V. Πλάτων; Ξενοφών, G. Ξενοφώντος, V. Ξενοφών; ἰητήρ, G. ἰητήρος, V. ἰητήρ. There are only three of this latter class of nouns which shorten the vowel in the vocative, viz. Ἀπόλλων, G. Ἀπόλλωνος, V. Ἀπόλλων; Ποσειδών, G. Ποσειδώνος, V. Ποσειδόν; σωτήρ, G. σωτήρος, V. σῶτερ.]

[Obs. 2. Proper names in *κλης* make *κλεις* in the vocative; for the nominative is properly —*κλέης*, and the vocative —*κλέες*, contracted —*κλεις*; as, Ἡρακλῆς (contracted from Ἡρακλέης), V. Ἡράκλεις, (contracted from Ἡράκλεες.)]

[Obs. 3. *ς* is dropped in the vocative of nouns whose nominative ends in *ες*, *ις*, *υς*, *ους*, and *αις*; as, βασιλεύς, V. βασιλεῦ; Πάρις, V. Πάρι; Τῆθυς, V. Τῆθυ; νοῦς, V. νοῦ; παῖς, V. παῖ.]

[Obs. 4. Words in *ας* and *εις*, which arise from *ανς* and *ενς*, and have *αντος* and *εντος* in the genitive, throw away *ς* and resume *ν*; as, Αἴας (Αἴανς), G. Αἴαντος, V. Αἴαν; Ἀτλας (Ἀτλανς), G. Ἀτλαντος, V. Ἀτλαν; εὐφας (εὐφανς), G. εὐφαντος, V. εὐφαν; χαρίεις (χαρίενς), G. χαρίεντος, V. χαρίεν. In proper names, however, the poets often reject the *ν*, as Αἴα for Αἴαν; Θέα for Θέαν.]

[Obs. 5. Words in *ω* and *ως* make *οι*, as Σαπῶ, V. Σαπφοῖ; αἰδῶς, V. αἰδοῖ.]

[Obs. 6. γυνή has γύναι in the vocative from the old nominative γύναιξ; and ἄναξ has in the vocative ἄνα in addressing a Deity, otherwise ἄναξ.]

DATIVE PLURAL.

[The Dative Plural appears to have been formed originally from the Nominative plural, by annexing the syllable *σι*, or the vowel *ι*; so that in neuter nouns, instead of *α, ες* was considered the termination. These old forms remained in use in the Ionic, Doric, and Æolic Dialects; as, *παῖς, αἰδοῦ*, N. P. *παῖδες*, D. P. *παῖδεσσι*; as also, *χειρς, χεῖρεσσι*; *ἄνδρες, ἄνδρεσσι*; *πόλεις, πολίεσσι*; *ἰππεῖς, ἰππέεσσι*; *πραγματα (πράγματα) πραγμάτεσι*; &c.]

[When *εσ* came together before *σσι*, a triple form arose, viz. in *εσσι, εσσι, and εσι*; as, *βέλεα (βέλεες) βελέεσι*, Il. ε. 622. &c. *βέλεσσι*, Il. α. 42. &c. *βέλεσι*, Od. π'. 277. Again, *ἔπεα (ἔπεες) ἐπέεσσι*, Il. δ'. 137. &c. *ἔπεσσι*, Od. δ'. 597. &c. *ἔπεσι*, Il. α. 77. In other words also, *ι* only was annexed to the nominative, instead of *σι*; as, *ἄνακτεσι*, Od. ο. 556. from *ἄναξ, ἄνακτες*; so *παιδεσι, μήνεσι*; &c.]

[In the gradual softening and improvement of the language, various changes were introduced into these old forms, the most important of which are here enumerated.

[1. The *ε* preceding the single *σ* was omitted; as *δεπάεσσιν, δεπάσιν, δέπασιν*, from *δέπας*; *θήρεσσι, θήρεσι, θηρσί*, from *θήρ*; *σωτήρεσσι, σωτήρεσι, σωτήρσι*, from *σωτήρ*. Only one exception occurs to this rule, in the case of words which end in *ης* and *ος*, and which have in the nominative plural, *εες*, or its equivalent in declension *εα*. These reject only *ε*, and retain the other; as, *ἀληθέεσσι, ἀληθέεσι, ἀληθέσι*, from *ἀληθής*; *τείχεα, (τείχες) τειχέεσσι, τειχέεσι, τείχεσι*, from *τείχος*.)

[2. If a consonant occurred before *σι*, it was changed according to the rule of euphony; that is, *δ, θ, τ, ν*, and *ντ*, were omitted before *σ*; as, *πόδεσσι, πόδεσι, ποδσί, ποσί*, from *ποῦς*; *ὄρνιθεσσι, ὄρνιθεσι, ὄρνιθσι, ὄρνιτι*, from *ὄρνις*; *φρένεσσι, φρένεσι, φρενσί, φρεσί*, from *φρῆν*; *σώματεσσι, σώματεσι, σώματι, σώμασι*, from *σῶμα*; *πάντεσσι, πάντεσι, πάντι, πᾶσι*, from *πᾶς*.—The quantity in the dative plural was regulated by the quantity in the rest of the oblique cases, and in the nominative plural. Hence *κτεῖς*, in the dative plural does not make *κτεσί*, but *κτεσί*, from the nominative plural *κτένες*; *ποῦς*, not *πουσί*, but *ποσί* from *πόδες*; so also, *δαίμων, δαίμονες, δαίμοσι*; *δρῦς, δρῦες*;

ῥῶσι. Again, if, after the rejection of the consonants *ντ* before *σι*, the foregoing syllable is short, then the doubtful vowels *α, ι, υ*, become long, as *πᾶσι, γιγᾶσι, ζευγνῦσι*, or *αε* is changed in words in *αῦς* into *αυ*; as *γραῦς, γράες, γραυσί*; and from *ε* and *ο*, are made the diphthongs *ει* and *ου*; as, *τυφθέντες, (τυφθέντεσσι, τυφθέντεσι, τυφθέντσι,) τυφθεῖσι; διδόντες, (διδόντεσσι, διδόντεσι, διδόντσι,) διδοῦσι*. In words which end in *ευς*, however, the *ε* becomes *ευ*; as, *ἱππεύς, ἱππέεσσι, ἱππέεσι, ἱππέσι, ἱππεῦσι; Δωριεύς, Δωριεῦσι; βασιλέυς, βασιλεῦσι, &c.*]

[3. When *β, π, φ, or γ, κ, χ*, precede the termination *σι*, they are changed, together with the *σ* which follows, into the double consonants *ψ* and *ξ*; as, "Αραξες, Ἀράξεσι, Ἀραψι; αἶγες, αἶγеси, αἶξι; μέροπες, μερόπεσι, μερόψι; κόρακες, κοράκεσι, κόραξι; τρίχες, τριχέσι, θριξί.]

[4. Of those which reject *ε* before *σι*, some change the *ε* mute into the more sonorous *α*; as *πατέρες, (πατέρεσι, by syncope πατρεσί,) changed to πατράσι; ἄνδρες, (ἄνδρεσσι, ἄνδρέσι,) changed to ἀνδράσι; so also, μητράσι; θυγατράσι; ἀστράσι; &c.*]

[Obs. 5. The theory for forming the dative plural, as we have here given it, is stated by Matthiæ in his Grammar, and adopted by nearly all the philologists of the day. Dunbar's theory, however, (*vid.* page 32. Obs. 2. extr.) is directly in opposition. "The formation of the dative plural of Greek nouns," observes the Professor, "appears to have been effected by a double dative singular. Thus, the dative singular of *λόγος* was *λόγοι*. If we add to it another form, viz. *ῥῥι*, in which the aspirate was pronounced as a sigma, we shall have *λογοίσι*, and then, by the omission of one of the *ι*otas, *λόγοισι*, the Ionic form: the Attic became *λόγοις* by dropping the last vowel. The same process took place in the formation of the dative plural of the third declension. Thus *ἔπος* has in the dative singular *ἔπει*. Let us subjoin the dative *εσι*, the same as the Latin *ει* by the omission of the sigma, and we have *ἔπει-εσι*; then, by dropping the *ι*ota, *ἔπέ-εσι*, a form which occurs often in Homer; and again, by omitting one of the *ε*psilons, *ἔπεσι*, the common dative plural. Ὀρνις had originally in the dative singular *ὀρνιθεῖ*; dat. plur. *ὀρνιθεῖ-εσι*, then *ὀρνιθέ-εσι, ὀρνιθεσι, ὀρνιθσι*, and lastly *ὀρνισι*. In such examples as *λέων*, the dative singular was *λεονται*; the dat. plur. *λεον-τε-εσι, λεοντεσι, λεοντσι, λεονσι*, and last of all, *λεουσι*, by the well known conversion of the *ν* into a vowel, to form with the *ο* a proper diphthong. In some nouns, such as *βασιλεύς* and *βοῦς*, the subjunctive vowel of the diphthong, which disappears in the formation of the genitive and dative, is said to be resumed in the dative plural. The reason

seems to be this: The vowel *υ*, though omitted in writing, was evidently used in pronunciation, as in the Latin *bovis*: so also in Greek βόϝος, dative βόϝει; in the dative plural βόϝε-εσι, and hence βόεσι. By making the usual omissions and contractions, the dative became in the common dialect βόϝσι. *Dunbar on the Greek and Latin Languages*, p. 92. seqq.]

CONTRACTED DECLENSION.

Contracts of the First Declension.

In the *First Declension* *εα* is contracted into *ῆ*; as, N. γέα, γῆ, *the earth*; G. γέας, γῆς; D. γεᾶ, γῆ; A. γέαν, γῆν; V. γέα, γῆ; &c. and *εας* is contracted into *ῆς*, as N. Ἑρμέας, Ἑρμῆς, *Mercury*; G. Ἑρμέου, Ἑρμοῦ; D. Ἑρμέα, Ἑρμῆ, &c.

Ῥεα, and all other terminations, drop the former vowel; as, N. ἔρεα, ἐρᾶ; *the earth*; G. ἐρέας, ἐρᾶς; &c. N. ἀπλόη, ἀπλῆ, *simplicity*; G. ἀπλόης, ἀπλῆς; &c.

Contracts of the Second Declension.

In the *Second Declension*, if the latter vowel is short, the contraction is in *ου*; if long, the former vowel is dropt; as, N. νόος, νοῦς, *the mind*; G. νόου, νοῦ; D. νόω, νῶ; &c.

Contracts of the Third Declension.

1. Nouns in *υς*, *υος*, have only two contractions, viz. *υες* and *υας* into *υς*: thus,

ὁ βότρυς, *the bunch of grapes.*

Singular.	Dual.	Plural.
N. βότρυς,	N. A. V. βότρυε,	N. βότρυες, υς.
G. βότρυος,		G. βότρυων,
D. βότρυϊ,	G. D. βότρυοιν,	D. βότρυσι,
A. βότρυν,		A. βότρυας, υς.
V. βότρυ.		V. βότρυες, υς.

2. Nouns in *ις* and *ι* have *three* contractions, viz. *εἰ* into *εἰ*, *εες* and *εας* into *εις*; [those in *ις* have also the Attic form in the genitive singular, and genitive and dative dual; viz. *εως* and *εων*: those in *ι* follow the common dialect, and have *εος* and *εοιν*:] thus,

ὁ ὄφις, *the serpent.*

Singular.	Dual.	Plural.
N. ὄφις,	N. A. V. ὄφες,	N. ὄφεις, εις.
G. ὄφεως,		G. ὄφων,
D. ὄφει, εἰ,	G. D. ὄφων,	G. ὄφεισι,
A. ὄφιν,		A. ὄφεις, εις.
V. ὄφι,		V. ὄφεις, εις.

τὸ σίνηπι, *the mustard.*

Singular.	Dual.	Plural.
N. σίνηπι,	N. A. V. σινήπες,	N. σινήπεα,
G. σινήπεος,		G. σινήπεων,
D. σινήπεϊ, εἰ,	G. D. σινηπέοιν,	D. σινήπεσι,
A. σίνηπι,		A. σινήπεα,
V. σίνηπι,		V. σινήπεα.

3. Nouns in *ως* and *ω* have *three* contractions, viz. *οος* into *οὺς*, *οῖ* into *οῖ*, and *οα* into *ῶ*: thus,

ἡ αἰδώς, *the modesty.*

Singular.	Dual.	Plural.
N. αἰδώς,	N. A. V. αἰδώ,	N. αἰδοί,
G. αἰδόος, οὔς,		G. αἰδῶν,
D. αἰδόϊ, οἶ,	G. D. αἰ δοῖν,	D. αἰδοῖς,
A. αἰδόα, ὦ,		A. αἰδούς,
V. αἰδοῖ,		V. αἰδοῖ.

[ἡ ἠχώ, *the echo.*

Singular.	Dual.	Plural.
N. ἠχώ,	N. A. V. ἠχώ,	N. ἠχοί,
G. ἠχόος, οὔς,		G. ἠχῶν,
D. ἠχοῖ, οἶ,	G. D. ἠχοῖν,	D. ἠχοῖς,
A. ἠχόα, ὦ,		A. ἠχούς,
V. ἠχοῖ,		V. ἠχοῖ.]

4. Nouns in *ευς*, and *υς*, make in the Genitive *εως*, and have *four* contractions, viz. *εῖ* into *ει*, *εε* into *η*, *εες* and *εας* into *εις* : but those in *υς* alone contract the genitive and dative dual ; thus,

ὁ βασιλεύς, *the king.*

Singular.	Dual.	Plural.
N. βασιλεύς,	N. A. V.	N. βασιλέες, εῖς,
G. βασιλέως,		G. βασιλέων,
D. βασιλεῖ, εἶ,	G. D.	D. βασιλεῦσι,
A. βασιλέα,		A. βασιλέας, εῖς,
V. βασιλεῦ.		V. βασιλέες, εῖς.

ὁ πέλεκυς, *the axe.*

Singular.	Dual.	Plural.
N. πέλεκυς,	N. A. V.	N. πέλεκυες, εῖς,
G. πέλεκεως,		G. πέλεκεων,
D. πέλεκεϊ, εἶ,	G. D.	D. πέλεκεσι,
A. πέλεκυν,		A. πέλεκαας, εῖς,
V. πέλεκυ.		V. πέλεκεες, εῖς.

5. Neuters in *υ* make the Nominative Accusative and Vocative Plural in *εα, η*, and also contract *εῖ* into *ει*, and *εε* into *η*; they have also the common genitive, in *εος*; thus,

τὸ ἄστυ, the city.

Singular.	Dual.	Plural.
N. ἄστυ,	N.A.V. ἄστεε,	N. ἄστεα, η,
G. ἄστεος,		ἄστῶν,
D. ἄστεϊ, ει.	G.D. ἄστέοιν	D. ἄστεσι,
A. ἄστυ,		A. ἄστεα, η,
V. ἄστυ.		V. ἄστεα, η.

6. Nouns in *ης, ες, and ος* are contracted in every case except in the Nominative and Vocative Singular, and Dative Plural; thus,

ἡ τριήρης, the trireme.

Singular.	Dual.	Plural.
N. τριήρης,	N. A. V.	N. τριήρες, εις,
G. τριήρεος, ους,		G. τριηρέων, ὦν,
D. τριήρεϊ, ει,	G. D.	D. τριήρεσι,
A. τριήρεα, η,		A. τριήρεας, εις,
V. τριήρες.		V. τριήρες, εις.

Neuters in *ες* and *ος* make the Nominative Accusative and Vocative Plural in *εα, η*, and the Genitive Plural in *έων, ὦν*; thus,

τὸ τεῖχος, the wall.

Singular.	Dual.	Plural.
N. τεῖχος,	N. A. V.	N. τεῖχεα, η,
G. τεῖχεος, ους,		G. τειχέων, ὦν,
D. τείχεϊ, ει,	G. D.	D. τείχεσι,
A. τεῖχος,		A. τείχεα, η,
V. τεῖχος.		V. τείχεα, η.

Proper names in *κλής* have a double contrac-

tion, [which, however, is confined in general to the Dative;] as,

[ὁ Περικλῆς, κλῆς, *Pericles*.

Singular.

N. ὁ	Περικλῆς, κλῆς,
G. τοῦ	Περικλέος, κλοῦς,
D. τῷ	Περικλέϊ, κλέει, κλεῖ,
A. τόν	Περικλέα, κλέα, (rarely κλῆ,)
V.	Περικλέες, κλείς.]

6. Neuters in *ας* pure and *ρας* are both syncope and contracted in *every* case except the Nominative Accusative and Vocative Singular, and the Dative Plural: thus,

[τὸ κρέας, *the flesh*.

Singular.

N. τὸ	κρέας,
G. τοῦ	κρέατος, by syncope κρέατος, by crasis κρέως,
D. τῷ	κρέατι, - - - κρέαϊ - - - κρέα,
A. τό	κρέας,
V.	κρέας.

Dual.

N. A. V. τῶ	κρέατε, - - κρέαε, - - - κρέα,
G. D. τοῖν	κρέατοιν, - κρέατοῖν, - - - κρεῶν.

Plural.

N. τὰ	κρέατα, - - - κρέαα - - - κρέα,
G. τῶν	κρεάτων, - - - κρεάων - - - κρεῶν,
D. τοῖς	κρέασι,
A. τὰ	κρέατα, - - - κρέαα, - - - κρέα,
V.	κρέατα, - - - κρέαα - - - κρέα.]

τὸ κέρας, the horn.

Singular.

N.	τὸ κέρας,				
G.	τοῦ κέρατος,	by syncope	κέραιος,	by crasis	κέρως,
D.	τῷ κέρατι,	- - -	κέραιϊ	- - -	κέρῃ,
A.	τὸ κέρας,				
V.	κέρας.				

Dual.

N. A.	τὼ κέρατε,	- - -	κέραιε,	- - -	κέρᾱ,
G. D.	τοῖν κεράτοιιν,	- -	κεράοιν,	- - -	κερῶν.

Plural.

N.	τὰ κέρατα,	- - -	κέραια	- - -	κέρᾱ,
G.	τῶν κεράτων,	- - -	κεράων	- - -	κερῶν,
D.	τοῖς κέρασι,				
A.	τὰ κέρατα,	- - -	κέραια,	- - -	κέρᾱ,
V.	κέρατα	- - -	κέραια,	- - -	κέρᾱ.

7. Some nouns are contracted by the omission of a vowel.

[1. In every case, as,

τὸ ἔαρ, ἥρ, the spring.

Singular.

N.	τὸ ἔαρ, ἥρ,
G.	τοῦ ἔαρος, ἥρος,
D.	τῷ ἔαρι, ἥρι, &c.

ἡ δαῖς, δᾶς, the torch.

Singular.

N.	ἡ δαῖς δᾶς
G.	τῆς δαΐδος, δᾶδος,
D.	τῇ δαΐδι, δᾶδι, &c.

ὁ λάας, λᾶς, the stone.

Singular.

N.	ὁ λάας, λᾶς,
G.	τοῦ λάαος, λᾶος,
D.	τῷ λάαϊ λᾶϊ, &c.

ὁ κενεών, the belly.

Singular.

N.	ὁ κενεών, κενών,
G.	τοῦ κενεῶνος, κενῶνος,
D.	τῷ κενεῶνι, κενῶνι, &c.]

[2. In part of the cases, as, *ἀνῆρ, θυγάτηρ, μήτηρ, πατήρ* : thus.

ὁ ἀνὴρ, *the man.*

Singular.	Dual.	Plural.
N. ἀνὴρ,	N. A. V.	N. ἀνέρες, ἄνδρες,
G. ἀνέρος, ἀνδρός,	ἀνέρε, ἄνδρε,	G. ἀνέρων, ἀνδρῶν,
D. ἀνέρι, ἀνδρί,	G. D.	D. ἀνδράσι,
A. ἀνέρα, ἄνδρα,	ἀνέροιν, ἀνδροῖν.	A. ἀνέρας, ἄνδρας,
V. ἄνερ.		V. ἀνέρες, ἄνδρες.

ἡ θυγάτηρ, *the daughter.*

Singular.	Dual.	Plural.
N. θυγάτηρ,	N. A. V.	N. θυγατέρες, ρες,
G. θυγατέρος, ρός,	θυγατέρε, ρε,	G. θυγατέρων, ρῶν,
D. θυγατέρι, ρί,	G. D.	D. θυγατράσι,
A. θυγατέρα, ρα,	θυγατέροιν, ροῖν.	A. θυγατέρας, ρας,
V. θυγάτηρ.		V. θυγατέρες, ρες.

ὁ πατήρ, *the father.*

Singular.	Dual.	Plural.
N. πατήρ,	N. A. V.	N. πατέρες,
G. πατέρος, ρός,	πατέρε,	G. πατέρων, ρῶν,
D. πατέρι, ρί,	G. D.	D. πατράσι,
A. πατέρα,	πατέροιν.	A. πατέρας,
V. πατήρ.		V. πατέρες.]

[IRREGULAR DECLENSION.]

ἡ ναῦς, *the ship.*

IONIC.	ATTIC.
Singular.	Singular.
N. ἡ νηῦς,	N. ἡ ναῦς,
G. τῆς νηός, (νεός).	G. τῆς νεώς,
D. τῇ νηϊ,	D. τῇ νηϊ,
A. τὴν νῆα, (νέα),	A. τὴν ναῦν,
V. νηῦ.	V. ναῦ.

Dual.
N. A. V. *wanting*.
G. D. ταῖν νεῶν.

Plural.
N. αἱ νῆες, (νέες),
G. τῶν νηῶν, (νεῶν),
D. ταῖς νηυσί,
A. τὰς νῆας, (νέας),
V. νῆες.

Dual.
N. A. V. *wanting*.
G. D. ταῖν νεοῖν.

Plural.
N. αἱ νηῆς,
G. τῶν νεῶν,
D. ταῖς ναυσί,
A. τὰς ναῦς,
V. νῆες.]

Remarks on some of the Contracted Forms of the Third Declension.

Nouns in ις and ι.

[Obs. 1. The dative singular very frequently occurs in Ionic writers, with a single ι, as μήτι for μήτεϊ, *Il.* ψ'. 315. πόλι for πολεῖ, *Herod.* 1. 105. δυνάμι for δυνάμεϊ, *Herod.* 2, 102. ὄψι for ὄψεϊ, *Herod.* 2, 141, &c. Besides these, the form εῖ is used by the Ionians, as πόσεϊ, πόλεϊ, &c. In Homer and others, the contracted form ει is one of very common occurrence.]

[Obs. 2. Instead of the accusative in ιν, the form α also occurs, as πόληα, *Hesiod. Scut.* 105.—The contracted form in the plural is frequent in Homer. In the accusative he has the contraction in ις. This contraction in ις was regular in Attic in the words οἷς and φθοῖς, as τὰς οἷς; τοὺς φθοῖς for φθοῖδας; so also ὄρνις for ὄρνιθας, *Soph. Œd. T.* 966.]

Nouns in εως.

[Obs. 1. The accusative singular in ῃ of nouns in εως is of rare occurrence. The nominative plural of the same class of nouns was contracted by the earlier Attic writers into ῆς, as βασιλῆς. The accusative plural, according to the observation of the old Grammarians, was in the genuine Attic dialect —έας, not —εῖς, and yet the form —εῖς frequently occurs. If a vowel preceded the termination, the Attics contracted έας into ας; as, ἀγυῖας for ἀγυιέας; χοῖας for χοέας. The Ionians make uniformly, βασιλῆος, βασιλῆϊ, βασιλῆα, βασιλῆας, &c.]

[Obs. 2. Words which have a vowel before the termination εως contract in the genitive έως into ῶς; as Πειραιεύς, Πειραιεύς, contracted Πειραιῶς, χοένς, χοένς, contracted χοῶς.]

Nouns in ης, ες, and ος.

[Obs. 1. Like *τριήρης*, are declined also proper names which are not patronymics, as, ὁ Δημοσθένης; yet these have sometimes the accusative according to the first declension, as τὸν Σωκράτην, τὸν Ἀντισθένην, τὸν Ἀριστοφάνην.]

[Obs. 2. The Dorians and Ionians, in the genitive, use the contraction εὺς for οὺς; as, Ἀριστοφάνεϋς, Εὐμήδεϋς, Χείλεϋς from Χεῖλος, ὄρεϋς from ὄρος, θέρεϋς from θέρος.]

[Obs. 3. The Æolians in the genitive and vocative omit ε, as Σωκράτου Σώκρατε.]

Neuters in ας pure and γας.

[Obs. 1. The declension of κέρας is given according to the useful form; it admits of a doubt, however, whether this mode of inflexion be the true one. The Attics said κέρας, κέρατος, as they did φρέαρ, φρέατος, and it certainly does not seem correct to form from it, by syncope, κέραος with a short penult. The opinion of Dr. Malby appears to be a more correct one, that κέρας forms only κέρατος in the genitive; and that κέραος comes from κέρας κέραος, not from κέρας κέρατος. Blomfield suggests, that, wherever κέραος and κέραων occur in Homer, we should probably read, κέρεος and κέρων. These are in fact true Ionic forms, κέρεος occurs in *Herod.* 6. 111. whence we have κέρεια, *id.* 2. 38. 4. 191. and κέρων is found, *id.* 4. 183. The reason why κέρας has the long penult in the genitive and dative singular, and nominative, genitive, and accusative dual and plural, is that these cases are in reality contracted forms. Thus κέρατος from κέραατος, κέρατι from κέραασι, &c. *Vid. Thes. Græc. Poes. ed. Malby. Observ. p. lxxx. Blomfield's Remarks on Matthiæ's Gr. Gr. p. xxxix. Brunck, ad Eurip. Bacch. 909. and Brasse's Greek Gradus. s. v.*]

[Obs. 2. According to the examples given, the Ionians declined also the substantives γένυ or γούνυ and δόρυ. Thus, N. τὸ γένυ and γούνυ, G. τοῦ γούνατος and γουνός, D. τῷ γούνατι, Pl. N. τὰ γούνατα and γούνα, G. τῶν γουνάτων and γούνων, &c. So, N. τὸ δόρυ, G. τοῦ δουρός and δορός; D. τῷ δουρί and δορί, Pl. N. τὰ δοῦρα, G. τῶν δοῦρων, D. τοῖς δοῦρασι and δούρεσσι, &c.]

Remarks on ἀνήρ, πατήρ, &c.

[Obs. 1. The principle on which δ is inserted in the oblique cases of ἀνήρ, has already been explained.]

[Obs. 2. The particular most worthy of the student's attention is this; that, μήτηρ, πατήρ, and γαστήρ, form the accusative singular without contraction; as μητέρα, πατέρα, γαστέρα. This is done in the case of μήτηρ, in order to prevent its being confounded with μήτρα, ας, a womb; it is done in

like manner in πατήρ, to prevent its being confounded with πάτρα, ας, a paternal land; and in γαστήρ, to prevent its being confounded with γάστρα, ας, the bottom of a vessel. It should be remembered, also, that γαστήρ makes in the dative plural, γαστήρσι, not γαστράσι.]

Remarks on the noun ναῦς.

[Obs. 1. The Doric form was νᾱς, the oblique cases of which occur in the Attic poets also, not only in the chorusses, but elsewhere; as ναός, Eurip. Hec. 1203. ναῖ, Iphig. T. 891. (in the chorus). νᾱς, Iphig. A. 242. (in the chorus). The accusative νᾱας occurs in Thuc. 7. 152: 22. 17.]

[Obs. 2. The Hellenistic writers use νᾱα in the accusative singular, and νᾱας in the accusative plural.]

[Obs. 3. In like manner with ναῦς is declined ἡ γραιῦς, the old woman, (Ion. γρηῦς) G. τῆς γραιός, D. τῇ γραιῖ, A. τὴν γραιῦν, V. γραιῦ, (Ion. γρηῦ.) Pl. N. αἱ γραιᾶς and γρηῖες, (not αἱ γραιῦς), G. τῶν γραιῶν, D. ταῖς γραιυσί, A. τὰς γραιῦς. Yet of this in general only the nominative sing. accusative sing. and plural, and the genitive plural are used; in the rest of the cases γραιᾶ is more common.

So also, ἡ βοῦς, G. τῆς βοός, D. τῇ βοῖ, A. τὴν βοῦν, (not βόα). Pl. N. αἱ βόες (not βοῦς), G. τῶν βοῶν, D. ταῖς βουσί, A. τὰς βοῦς, and βόας.]

GENERAL REMARKS.

[In the genitive and dative singular and plural, the poets annex the syllable φι, or (with ν ἐφελχυστικόν) φιν; this the Grammarians term φι *paragogicum*. When this is done, if the substantive end in η, the ς of the genitive is omitted; if the substantive end in ος or ον, the ο alone remains before φι, while in those in ος, gen. εος, ους, the form ες, or εως (the Ionic contraction from εος) enters; as, ἐξ εὐνῇφι, for ἐξ εὐνῆς; φρήτρη, ης, D. φρήτρηφι, for φρήτρη; ἀπὸ στρατόφιν, for ἀπὸ στρατοῦ; θεύφιν, Dat. for θεῶ; ἐξ ἐρέεσσιφι for ἐξ ἐρέους: ἀπὸ στήθεσφι for ἀπὸ στήθους; κλισίησφι, Dat. for κλισίαις; σὺν ὄχεσφι, for σὺν ὄχεσι; παρὰ ναῦφιν for παρὰ ναῦσιν.]

[The termination θεν appears to be an appendage of a similar nature, but is found only in the genitive; ἐξ ἀλόθεν, for ἐξ ἀλός. In the same manner θεν is annexed to the genitive of the pronouns, ἐγὼ, σύ, οὗ; as ἐμέθεν (from ἐμέο), σέθεν (σέο), ἐθεν (ἐό). Afterwards these forms of nouns were used as adverbs, as Ἀθήνηθεν, Θήβηθεν.]

IRREGULAR NOUNS.

1. Some nouns have different genders in the singular and plural.

[Obs. 1. Thus, ὁ δίφρος, *the chariot-seat*, in the plural τὰ δίφρα; ὁ θεσμός, *the decree*, plural τὰ θεσμά; ἡ κέλευθος, *the way*, plural τὰ κέλευθα; ὁ κύκλος, *the circle*, plural τὰ κύκλα; ὁ λύχνος, *the lamp*, plural τὰ λύχνα; ὁ σίτος, *the corn*, plural τὰ σίτα; ὁ σταθμός, *the station*, plural τὰ σταθμά; ὁ Τάρταρος, *Tartarus*, plural τὰ Τάρταρα.]

[Obs. 2. In the substantives above enumerated, the singular does not occur as neuter. But the following, which are considered as belonging to this class, are found neuter in the singular; as, τὰ νῶτα from τὸ νῶτον; τὰ ἔρετμά from τὸ ἔρετμόν; τὰ ζυγά from τὸ ζυγόν.]

[Obs. 3. The following nouns, neuter in the plural, and masculine in the singular, are of more rare occurrence; as τὰ ὄρυμα, *the forests*, from ὁ ὄρυμῆς; τὰ δάκτυλα, *the fingers*, from ὁ δάκτυλος; τὰ τράχηλα, *the necks*, from ὁ τράχηλος; τὰ ῥύπα, *the filth*, from ὁ ῥύπος.]

2. Some have different declensions.

[Obs. 1. Greek words, in which double forms are used together in one case, are said to be redundant (*abundantia*). Generally, however, these double forms are not both peculiar to one dialect, but each to a different one.]

[Obs. 2. Examples follow; as ὁ ταός, *the peacock*; Attic ταῶς, ταῶν, and ταῶν, ταῶνος; λαγός, *a hare*, Ionic λαγῶς, Attic λαγῶς; so also ναός, *a temple*, Attic νεῶς; λαός, *a people*, Attic λεῶς; In like manner δάκρυ and δάκρυον both occur in Homer, from the first comes δάκρυις (*Eurip. Iph. A.* 1175.) and from the latter δάκρυσι (*id. Troad.* 315.) Instead also of δένδρον, ον, another form occurs, δένδρος, εος, whence δένδρει, δένδρεα, δένδρεων, δένδρεσι.]

[Obs. 3. The Attics particularly declined nouns in ὦν, ὄνος, in ὦ, οῦς; as χελιδῶν, οῦς, for χελιδῶν, ὄνος; ἀηδῶν, οῦς, for ἀηδῶν, ὄνος. This also takes place in the Ionic dialect.]

[Obs. 4. A word which is almost universally redundant is χρῶς, χρωτός. Another form χρῶς occurs, which is declined like βούς, (*vid.* page 57.) and hence we have in the genitive χρωτός and χροός, dative χρωτί and χροῖ, accusative χρώτα and

χρῶα. The dative has still a third form χρῶ, which is used mostly in prose. Adjectives compounded of χρῶς have also among the Attics, usually the termination χρως, as λευκὸχρως.]

[Obs. 5. Some words in the plural are derived from other forms different from those of the singular; as πρεσβευτής, which has οἱ πρέσβεις in the plural, from πρέσβυς, or πρέσβις. Frequently a new form of the nominative arises from an oblique case of the old form, as φύλαξ, φύλακος, and φύλακος, ου; μάρτυς, μάρτυρος, and μάρτυρος, ου; διάκτωρ, διάκτορος, and διάκτορος, ου. So from the accusative Δημήτρεα, a new nominative Δημήτρεα, ας, arose.]

3. Some are termed anomalous.

[Obs. Those are called anomalous or irregular nouns, whose oblique cases pre-suppose a nominative different from that in use, without having double forms in the rest of the cases; thus, γυνή, γυναικός, as from γύναιξ; γόνυ, γόνατος, as from γόνας; ὄρεν, ὄρεατος, as from ὄρας; ὕδωρ, ὕδατος, as from ὕδας. So also Ζεὺς, Διός or Ζηνός, as from Δίς or Ζήν. There are commonly reckoned ten different forms for the nominative Ζεὺς, viz. Ζεὺς, Βδεὺς, Δεὺς, Δίς, Δήν, Δάν, Ζής, Ζήν, Ζας, Ζάν. These, however, differ only in dialect, and may be reduced to two, Δίς and Ζήν, and yet even these nominatives are obsolete.]

4. Some double forms of cases pre-suppose only one form of the nominative, which, however, are declined according to two different declensions, or different kinds of one declension. These are called *Heterochlita*. In this manner are declined,

[1. After the first and third declension, substantives in ης, yet only in the accusative and vocative; thus, Σωκράτης of the third declension, makes Σωκράτην after the first, and Σωκράτη after the third. So also Ἀριστοφάνην and Ἀριστοφάνη, from Ἀριστοφάνης; and, in the vocative, Στρεψιάδη after the first, and Στρεψιάδες after the third, from Στρεψιάδης. The Ionians especially declined different nouns of the first declension after the third; as δεσπότηα, and δεσπότηας, for δεσπότην, δεσπότηας, from δεσπότης: so also κυβερνήτεια for κυβερνήτην; Πέρσεια for Πέρσην.]

[2. Sometimes a noun is declined after different forms of

the same declension; as ἔγχελος, which was declined by the Attics in the singular, ἔγγελλος, ἔγγελλαι, &c. and in the plural ἔγγελλεις, ἔγγελλέων.]

Obs. Other changes are not founded upon the circumstance of the form of the nominative being capable of a double inflexion. The number also of obsolete forms of nominatives would be too much increased, if, for every deviation, another form, grown into disuse, should be referred to. It seems more probable, that the proper termination of the case was sometimes changed into the termination of the same case in another declension, which might easily take place in a language not as yet perfectly established and fixed. This change is called μεταπλασμός κλίσεως, a transformation of the termination of the case. The following are the principal kinds of *Metaplasms*.]

[1. Proper names in -κλος are often declined like those in -κλῆς, and again those in -κλῆς, like those in -κλος.]

[2. Some nouns of the first and second declension have, particularly in the dative and accusative singular, and in the genitive also, the termination of the third declension; thus we find αἶδος, αἶδι, in Homer, for αἶδου, αἶδη; so also, ἀλκί for ἀλκῇ, κλαδί for κλάδω, &c.]

[3. In the same manner the plural of different neuters in -ον, particularly the dative, is formed after the third declension, as ἀνδραπόδεςσι for ἀνδραπόδοις, πρόβασι for προβάτοις, προσώπατα and προσώπασι for πρίσωπα and προσώποις.]

[4. The Ætolians, an Æolic tribe, formed the nouns of the third declension, in the plural, after the second; as, γέρονσις for γέρουσι, from γέρων; παθημάτοις for παθήμασι, from παθήμα; as the Latins also said, *epigrammatis, dilemmatis*, for *epigrammatibus, dilemmatibus*.]

5. Some nouns are indeclinable.

Obs. These are 1. Names of letters, as τὸ ἄλφα, τοῦ ἄλφα, τῷ ἄλφα, &c. 2. The cardinal numbers from πέντε to ἑκατον. 3. Poetic nouns which have lost the last syllable by apocope, τὸ δῶ for δῶμα, τὸ κάρα for κάρηνον. 4. Foreign names which are not susceptible of Greek inflexions, as ὁ Ἀβραάμ, τοῦ Ἀβραάμ, &c.

6. Some are defective in the number of their cases.

Obs. These are, 1. Monoptots, as, τὸ ὄφελος, and το ἥδος, *advantage*, only used as nominatives; μάλης genitive of μάλη for μασάλη, *a shoulder*, which case is alone in use; δῶς, *a house*, used only in the nominative; ὦ τάν, *friend*, used only in the vocative; ὦ πόποι, *O Gods*, used only in the same case. 2. Diptots, as, ὄναρ, *a vision*, ὄπαρ, *a real appearance*, used only in the nominative and accusative. λῖς, *a lion*, used only in the nominative, and in the accusative λῖν or λῖνα. 3. Triptots, as, G. ἀλλήλων, D. ἀλλήλοις, αἰς, οἷς, A. ἀλλήλους, ας, α. So also N. Dl. ἄμφω, G. and D. ἀμφοῖν.

7. Some have no singular, others no plural.

Obs. The following want the *singular*. 1. Such as in their nature cannot well occur in more than one number; as, τὰ ἔγχεα, *the entrails*, αἱ ἐτήσιαι, *the Etesian winds*. 2. Names of Festivals, as τὰ Διονύσια, *the feast of Bacchus*. 3. Names of Cities, as Ἀθῆναι, *Athens*. The following want the *plural*, viz. ἅλς, *salt*, γῆ, *earth*, πῦρ, *fire*, and many others, known by the sense.

PATRONYMICS.

[Patronymics are substantives which signify a son or a daughter. They are derived from the proper name of the father, and sometimes also from that of the mother. The rules for their formation follow.]

[**RULE 1.** From nouns in *ος* of the second declension come the forms of patronymics in *ίδης* and *ίων*; as from Κρόνος come Κρονίδης and Κρονίων, *the son of Kronos*. i. e. *Jupiter*. So also, Κροχίδης, Τανταλίδης, Αἰαχίδης, from Κρότος, Τάνταλος, Αἴακος. The form in *ίων* was peculiar to the Ionians.]

[**RULE 2.** From nouns in *ιος* comes the form *ιάδης*; as, Ἥλιος, Ἡλιάδης; Ἄγνιος, Ἀγνιάδης; Ἀσκληπίος, Ἀσκληπιάδης. So also, Λαερτιάδης from Λαέρτιος for Λαέρτης. A deviation from this rule is Ἀλκείδης from Ἀλκαῖος, instead of which the form Ἀλκίος appears to have been also used. Pindar has Ἀλκαῖδης. (*Ol.* 6. 115.)]

[**RULE 3.** From nouns in *ης* and *ας*, of the first declension, comes the form in *άδης*; as, Ἰππότης, Ἰπποτάδης; Ἀλέως,

Ἀλευάδης. From nouns in *as* the Æolians formed patronymics in *άδιος*; as **Ῥῥάάδιος**, from **Ῥῥάας**.]

[**RULE 4.** In nouns of the third declension, the genitive serves as the basis of the derivation. If the penultima of the genitive be *short*, the patronymic from *ος* is formed in *ίδης*; as **Ἀγαμέμνων**, **Ἀγαμέμνωνος**, **Ἀγαμεμνονίδης**; **Ἀητῶ**, **Ἀητίος**, **Ἀητοίδης**: if it be *long*, then in *ιάδης*, as **Ἀμφιτρύων**, **Ἀμφιτρύωνος**, **Ἀμφιτρυωνιάδης**; **Τελαμών**, **Τελαμώνος**, **Τελαμωνιάδης**.]

[**Obs. 1.** Hence nouns in *εύς*, which in the Ionic have the genitive in *ῆος*, give rise to the patronymic form *ῆιάδης*, as **Πηλεεύς** **Πηληῆος**, **Πηληϊάδης**; **Περσεύς** **Περσῆος**, **Περσηϊάδης**. But since these have also the termination *έως* in the genitive, which continued the prevailing one in the Attic and in the common dialect, hence arose from **Περσεύς** **Περσέως**, **Περσείδης**. So also **Ἀργεΐδης**, from **Ἀργεύς**.]

[**Obs. 2.** The origin of the different forms in *ίδης* and *ιάδης* was probably owing to the cultivation of the Greek language by means of the Hexameter verse, since neither **Αγαμεμνονιάδης**, nor **Τελαμωνιάδης** could enter into that measure.]

[**Obs. 3.** The forms in *ίδης*, *ιονίδης*, and *ιονιάδης*, are often interchanged. The reason is, that of the proper names in *ος* another form in *ων* was used, which is properly the patronymic of the first.]

[**Obs. 4.** Instead of the form in *ιάδης*, the form in *ίδης* also is used, particularly in Attic, as **Αἰαντίδαι**, **Ἀλκμαιωνίδαι**, **Δεοντίδαι**.]

[**Obs. 5.** A Doric form of patronymics was in *ώνδας*, as **Ἐπαμινώνδας**.]

[**RULE 6.** Patronymics of the female sex have the following terminations. 1. *ιάς* and *ίς*; as **Ἀητωῖας**, and **Ἀητωῖς**, from **Ἀητῶ**: so also **Βρισηῖς** from **Βρισεύς**, *ῆος*; **Νηρηῖς** from **Νηρεύς**, *ῆος*; **Ἀτλαντίς** from **Ἀτλας**, *αντος*. 2. In *ίνη* and *ίωνη*; the latter when the primitive has *ι* or *υ* before the termination *ος* or *ων*; as **Ἀκρισίος**, **Ἀκριτιώνη**; **Ἠλεκτρύων**, **Ἠλεκτρυώνη**; the former when the primitive has a consonant before the termination *ος* or *ευς*, as **Ἀδρηστος**, **Ἀδρηστινή**; **Ὠκεαῖός**, **Ὠκεανίνη**; **Νηρεύς**, **Νηρίνη**.]

Obs. Some nouns have the form only of patronymics without the signification, as **Μιλτιάδης**, **Ἀριστείδης**, **Εὐριπίδης**, **Σιμωνίδης**. Patronymics are also often interchanged with their primitives: thus, sometimes, **Ἀλέξανδρίδης** for **Ἀλέξανδρος**; **Σιμωνίδης** for **Σίμων**; **Ἀμφιτρύων** for **Ἀμφιτρυωνιάδης**.]

ADJECTIVES.

Adjectives are declined like substantives.

Declensions of Adjectives are *three* :

The first of *three* terminations,

The second of *two* ;

The third of *one*.

1. Adjectives of three terminations end in

M.	F.	N.
ος,	α,	ον.
ος,	η,	ον.
ας,	ασα,	αν.
ας,	αινα,	αν.
εις,	εισα,	εν.
εις,	εσσα,	εν.
ην,	εινα,	εν.
ους,	ουσα,	ον.
ους,	ουσσα,	ουν.
υς,	εια,	υ.
υς,	υσα,	υν.
ων,	ουσα,	ον.
ων,	ουσα,	ουν.
ων,	ωσα,	ων.
ως,	ωσα,	ως.
ως,	υια,	ος.

Adjectives in ος pure and εος make the feminine in α ; other adjectives in ος make it in η ; thus,

Singular.			Dual.			Plural.		
N.	μακρὸς,	ἄ, ὄν,	N. A. V.			N.	μακροί,	αἱ, ἄ.
G.	μακροῦ,	ᾱς, οὔ,	μακρῶ, ἄ, ὦ,			G.	μακρῶν,	ῶν, ῶν,
D.	μακρῷ,	ῷ, ῷ,	G. D.			D.	μακροῖς,	αῖς, οῖς,
A.	μακρόν,	ἄν, ὄν,	μακροῖν, αῖν, οῖν.			A.	μακρούς,	ἄς, ἄ,
V.	μακρῆ,	ἄ, ὄν.				V.	μακροί,	αἱ, ἄ,

καλὸς, *beautiful*.

Singular.	Dual.	Plural.
N. καλὸς, ἡ, ὄν,	N. A. V.	N. καλοὶ, αἱ, ἄ,
G. καλοῦ, ῆς, οὔ,	καλῶ, ἄ, ὦ,	G. καλῶν, ῶν, ὧν,
D. καλῷ, ῆ, ῶ,	G. D.	D. καλοῖς, αῖς, οῖς,
A. καλόν, ἦν, ὄν,	καλοῖν, αῖν, οῖν.	A. καλοῦς, ἄς, ἄ,
V. καλέ, ἡ, ὄν.		V. καλοί, αἱ, ἄ.

Four adjectives, ἄλλος, τηλίκουτος, τοίουτος, τόσουτος ; and four pronouns, ὅς relative, αὐτός and its compounds, οὗτος and ἐκεῖνος, make the neuter in ο.

ας.

παῖς, *all*.μέλας, *black*.

Singular.	Singular.
N. παῖς, πᾶσα, πᾶν,	N. μέλας, αῖνα, αν,
G. παντός, πάσης, παντός,	G. μέλανος, αῖνης, ανος,
D. παντὶ, πάσῃ, παντὶ,	D. μέλανι, αῖνῃ, ανι,
A. πάντα, πᾶσαν, πᾶν,	A. μέλανα, αῖναν, αν,
V. παῖς, πᾶσα, πᾶν.	V. μέλαν, αῖνα, αν.

Dual.	Dual.
N. A. V.	N. A. V.
πάντε, πᾶσα, πάντε,	μέλανε, αῖνα, ανε,
G. D.	G. D.
πάντοιν, πᾶσαιν, πάντοιν.	μελάνοιν, αῖναιν, ἀνοίτ.

Plural.	Plural.
N. πάντες, πᾶσαι, πάντα,	N. μέλανε, αῖναι, ανα,
G. πάντων, πασῶν, πάντων,	G. μελάνων, αῖνῶν, ἀνων,
D. πᾶσι, πάσαις, πᾶσι,	D. μέλασι, αῖναις, ασι,
A. πάντας, πᾶσας, πάντα,	A. μέλανε, αῖνας, ανα,
V. πάντες, πᾶσαι, πάντα.	V. μέλανε, αῖναι, ανα.

εις.

τυφθείς, *having been struck.*

χαρίεις, *comely.*

Singular.

Singular.

N. τυφθείς, εἶσα, ἐν,
G. τυφθέντος, εἰσης, ἐντος,
D. τυφθέντι, εἰσῇ, ἐντι,
A. τυφθέντα, εἶσαν, ἐν,
V. τυφθείς, εἶσα, ἐν,

N. χαρίεις, εἶσα, ἐν,
G. χαρίεντος, ἐσσης, ἐντος.
D. χαρίεντι, ἐσση, ἐντι.
A. χαρίεντα, εἶσαν, ἐν,
V. χαρίει } or } εἶσα, ἐν.
χαρίεν, }

Dual.

Dual.

N. A. V.

N. A. V.

τυφθέντε, εἶσα, ἐντέ,
G. D.

χαρίεντε, ἐσσα, ἐντε,
G. D.

τυφθέντοιν, εἶσαιν, ἐντοιν.

χαρίέντοιν, ἐσσαιν, ἐντοιν.

Plural.

Plural.

N. τυφθέντες, εἶσαι, ἐντα,
G. τυφθέντων, εἰσῶν, ἐντων,
D. τυφθεῖσι, εἰσαις, εἰσι,
A. τυφθέντας, εἶσας, ἐντα,
V. τυφθέντες, εἶσαι, ἐντα.

N. χαρίεντες, εἶσαι, ἐντα.
G. χαρίენტων, εἰσῶν, ἐντων.
D. χαρίεισι, ἐσσαις, εἰσι,
A. χαρίεντας, ἐσσας, ἐντα.
V. χαρίεντες, εἶσαι, ἐντα.

ην.

τέρην, *tender.*

Singular.

Dual.

N. τέρην, εἶνα, ἐν,
G. τέρενος, εἰνης, ἐνος,
D. τέρενι, εἰνῇ, ἐνι,
A. τέρενα, εἶναν, ἐν,
V. τέρεν, εἶνα, ἐν.

N. A. V.
τέρενε, εἶνα, ἐνε,
G. D.
τέρένοιν, εἶναιν, ἐνοιν.

Plural.

N.	τέρενης,	ειναι,	ενα,
G.	τερένων,	εινῶν,	ένων,
D.	τέρεσι,	είναις,	εσι,
A.	τέρενας,	είνας,	ενα,
V.	τέρενης,	ειναι,	ενα.

ους.

δούς, *having given.*πλακοῦς, *flat.*

Singular.

Singular.

N.	δούς,	δοῦσα,	δόν,	N.	πλακοῦς,	οὔσσα,	οῦν,
G.	δόντος,	δούσης,	δόντος,	G.	πλακοῦντος.	οὔσσης,	οῦντος,
D.	δόντι,	δούσῃ,	δόντι,	D.	πλακοῦντι,	οὔσῃ,	οῦντι,
A.	δόντα,	δοῦσαν,	δόν,	A.	πλακοῦντα,	οὔσσαν,	οῦν,
V.	δούς,	δοῦσα,	δόν.	V.	πλακοῦν,	or } οὔσσα,	οῦν.
					πλακοῦ,		

Dual.

Dual.

N. A. V.

N. A. V.

δόντε,	δοῦσα,	δόντε,	πλακοῦντε,	οὔσσα,	οῦντε.
G. D.			G. D.		
δόντοιιν,	δοῦσαιιν,	δόντοιιν.	πλακοῦντοιιν,	οὔσαιιν,	οῦντοιιν.

Plural.

Plural.

N.	δόντες,	δοῦσαι,	δόντα,	N.	πλακοῦντες,	οὔσαι,	οῦντα
G.	δόντων,	δοῦσῶν,	δόντων.	G.	πλακοῦντων,	οὔσῶν,	οῦντων
D.	δοῦσι,	δοῦσαις,	δοῦσι,	D.	πλακοῦσι,	οὔσαις.	οῦσι,
A.	δόντας,	δοῦσας,	δόντα,	A.	πλακοῦντας,	οὔσας,	οῦντα
V.	δόντες,	δοῦσαι,	δόντα,	V.	πλακοῦντες,	οὔσαι,	οῦντα

υς.

ὀξύς, *sharp.*

Singular.

N. ὀξύς,	εἶα, ὀ,
G. ὀξέος,	είας, έος,
D. ὀξέϊ,	εἷ, εἶα, εἷ, εἷ,
A. ὀξύν,	εἶαν, ὀ,
V. ὀξὺ,	εἶα, ὀ.

Dual.

N. A. V.

ὀξέε, εἶα, έε,

G. D.

ὀξέοιν, εἶαιν, έοιν.

Plural.

N. ὀξέες, εἷς, εἶαι, έα,
G. ὀξέων, εἰῶν, έων,
D. ὀξέσι, εἶαις, έσι,
A. ὀξέας, εἷς, εἶας, έα,
V. ὀξέες, εἷς, εἶαι, έα.

ζευγνύς, *joining.*

Singular.

N. ζευγνύς,	ῦσα, ὕν,
G. ζευγνύτος,	ύσης, ύντος,
D. ζευγνύτι,	ύση, ύντι,
A. ζευγνύτα,	ῦσαν, ὕν,
V. ζευγνύς,	ῦσα, ὕν.

Dual.

N. A. V.

ζευγνύτε, ῦσα, ύντε,

G. D.

ζευγνύτοιν, ῦσαιν, ύντοιν.

Plural.

N. ζευγνύτες, ῦσαι, ύντα,
G. ζευγνύτων, υῶν, ύντων,
D. ζευγνύσι, ῦσαις, ύσι,
A. ζευγνύτας, ῦσας, ύντα,
V. ζευγνύτες, ῦσαι, ύντα.

ων.

ἐκὼν, *willing.*

Singular.

N. ἐκὼν,	οὔσα, ὀν,
G. ἐκόντος,	ούσης, όντος,
D. ἐκόντι,	ούση, όντι,
A. ἐκόντα,	οὔσαν, ὀν,
V. ἐκὼν,	οὔσα, ὀν,

Dual.

N. A. V.

ἐκόντε, οὔσα, όντε,

G. D.

ἐκόντοιν, οὔσαιν, όντοιν.

τυπῶν, *about striking.*

Singular.

N. τυπῶν,	οὔσα, οὔν,
G. τυποῦντος,	ούσης, οὔντος,
D. τυποῦντι,	ούση, οὔντι,
A. τυποῦντα,	οὔσαν, οὔν,
V. τυπῶν,	οὔσα, οὔν.

Dual.

N. A. V.

τυποῦντε, οὔσα, οὔντε,

G. D.

τυποῦντοιν, οὔσαιν, οὔντοιν.

Plural.

N. *ἐχόντες, οὐται, όντα,*
 G. *ἐχόντων, ουσῶν, όντων,*
 D. *ἐχοῦσι, ούταις, οὔτι,*
 A. *ἐχόντας, ούτας, όντα,*
 V. *ἐχόντες, οὔσαι, όντα.*

Plural.

N. *τυποῦντες, οὔσαι, οὔντα,*
 G. *τυπούντων, ουσῶν, ούντων*
 D. *τυποῦσι, ούσαις, οὔσι,*
 A. *τυποῦντας, ούσας, οὔντα.*
 V. *τυποῦντες, οὔσαι, οὔντα.*

τιμῶν, honouring.

Singular.

N. *τιμῶν, ῶσα, ῶν,*
 G. *τιμῶντος ῶσης, ῶντος,*
 D. *τιμῶντι, ῶση, ῶντι,*
 A. *τιμῶντα ῶταν, ῶν,*
 V. *τιμῶν, ῶσα, ῶν.*

Dual.

N. A. V.

τιμῶντε, ῶσα, ῶντε,
 G. D.
τιμῶντοιν, ῶσαιν, ῶντοιν.

Plural.

N. *τιμῶντες, ῶσαι, ῶντα,*
 G. *τιμῶντων, ωσῶν, ῶντων,*
 D. *τιμῶσι, ῶσαις, ῶσι,*
 A. *τιμῶντας, ῶσας, ῶντα,*
 V. *τιμῶντες, ῶσαι, ῶντα.*

*ως.**τετυφῶς, having struck.**έστως, having stood.*

Singular.

N. *τετυφῶς, υῖα, ὅς,*
 G. *τετυφότης, υῖας, ὅτος,*
 D. *τετυφότηι, υῖα, ὅτι,*
 A. *τετυφότα, υῖαν, ὅς,*
 V. *τετυφῶς, υῖα, ὅς.*

Singular.

N. *έστως, ῶσα, ῶς,*
 G. *έστῶτος, ῶσης, ῶτος,*
 D. *έστῶτι, ῶση, ῶτι,*
 A. *έστῶτα, ῶσαν, ῶς,*
 V. *έστως, ῶσα, ῶς.*

Dual.

N. A. V.

τετυφότε, υῖα, ὅτε,
 G. D.
τετυφότοιιν, υῖαιν, ὅτοιιν.

Dual.

N. A. V.

έστῶτε, ῶσα, ῶτε,
 G. D.
έστῶτοιιν, ῶσαιιν, ῶτοιιν.

Plural.			Plural.		
N.	τετυφότες,	υῖαι, ότα,	N.	έστῶτες,	ῶσαι, ῶτα,
G.	τετυφόντων,	υῖων, ότων,	G.	έστῶτων,	ῶσων, ῶτων.
D.	τετυφόσι,	υῖαις, οσι,	D.	έστῶσι,	ῶσαις, ῶσι,
A.	τετυφότας,	υῖας, ότα,	A.	έστῶτας,	ῶσας, ῶτα,
V.	τετυφότες,	υῖαι, ότα.	V.	έστῶτες,	ῶσαι, ῶτα.

2. Adjectives of two terminations end in,

M.F.	N.
ος,	ον,
ας,	αν,
ην,	εν,
ης,	ες,
ις,	ι,
ους,	ουν,
υς,	υ,
ων,	ον,
ωρ,	ορ,
ως,	ων.

ἐνδοξος, glorious.

Singular.	Dual.	Plural.
N.		N.
N. ἐνδοξος, ον.	N. A. V. ἐνδόξω,	N. ἐνδοξοί, α,
G. ἐνδόξου,		G. ἐνδόξων,
D. ἐνδόξω,	G. D. ἐνδόξοιν.	D. ἐνδόξοις,
A. ἐνδόξον,		A. ἐνδόξους, α,
V. ἐνδόξε, ον.		V. ἐνδοξοί, α.

ἀείνας, perpetual.

Singular.	Dual.	Plural.
N.		N.
N. ἀείνας, αν,	N. A. V. ἀείναντε,	N. ἀείναντες, αντα,
G. ἀείναντος,		G. ἀείνάντων,
D. ἀείναντι,	G. D. ἀείνάντοιν.	D. ἀείνασι,
A. ἀείναντα, αν,		A. ἀείναντας, αντα,
V. ἀείναν,		V. ἀείναντες, αντα.

ἄρρην, male.

Singular.	Dual.	Plural.
N. <i>ἄρρην,</i> <i>εν,</i>	N. A. V. <i>ἄρρενε,</i>	N. <i>ἄρρένες,</i> <i>ενα,</i>
G. <i>ἄρρένος,</i>		G. <i>ἄρρένων,</i>
D. <i>ἄρρένι,</i>		D. <i>ἄρρέσι,</i>
A. <i>ἄρρένα,</i> <i>εν,</i>	G. D. <i>ἄρρένοιν.</i>	A. <i>ἄρρένας,</i> <i>ενα,</i>
V. <i>ἄρρέν.</i>		V. <i>ἄρρένες,</i> <i>ενα.</i>

ἀληθής, true.

Singular.	Dual.	Plural.
N. <i>ἀληθής,</i> <i>ες</i>	N. A. V. <i>ἀληθέε,</i> <i>ῆ,</i>	N. <i>ἀληθέες,</i> <i>εις, έα, ῆ</i>
G. <i>ἀληθέος, οῦς,</i>	G. D. <i>ἀληθεοιν, οῖν.</i>	G. <i>ἀληθέων, ὶν,</i>
D. <i>ἀληθεί, ει,</i>		D. <i>ἀληθέσι,</i>
A. <i>ἀληθέα,</i> <i>ῆ, ες</i>		A. <i>ἀληθέας,</i> <i>εις, έα, ῆ</i>
V. <i>ἀληθές.</i>		V. <i>ἀληθέες,</i> <i>εις, έα, ῆ</i>

εὐχαρις, acceptable.

Singular.	Dual.	Plural.
N. <i>εὐχαρις,</i> <i>ι,</i>	N. A. V. <i>εὐχάρিতে,</i>	N. <i>εὐχάριτες,</i> <i>ιτα</i>
G. <i>εὐχάριτος,</i>	G. D. <i>εὐχαρίτοιιν.</i>	G. <i>εὐχαρίτων,</i>
D. <i>εὐχάριτι,</i>		D. <i>εὐχάρισι,</i>
A. <i>εὐχάρिता,</i> <i>ιν, ι,</i>		A. <i>εὐχάριτας,</i> <i>ιτα</i>
V. <i>εὐχαρι.</i>		V. <i>εὐχάριτες,</i> <i>ιτα</i>

δίπους, two footed.

Singular.	Dual.	Plural.
N. <i>δίπους,</i> <i>ουν</i>	N. A. V. <i>δίποδε,</i>	N. <i>δίποδες,</i> <i>οδα</i>
G. <i>δίποδος,</i>	G. D. <i>διπόδοιν.</i>	G. <i>διπόδων,</i>
D. <i>δίποδι,</i>		D. <i>δίποσι,</i>
A. <i>δίποδα,</i> <i>ουν, ουν</i>		A. <i>δίποδας,</i> <i>οδα</i>
V. <i>δίπους,</i> <i>ον, ουν</i>		V. <i>δίποδες,</i> <i>οδα</i>

ἄδακρυς, tearless.

Singular.	Dual.	Plural.
N. ἄδακρυς,	N. A. V. ἄδακρυε,	N. ἄδακρυες, υς, υα,
G. ἄδακρυος,	G. D. ἄδακρύοιν.	G. ἄδακρύων,
D. ἄδακρυι,		D. ἄδακρυσι,
A. ἄδακρυν,		A. ἄδακρυας, υς, υα,
V. ἄδακρυ.		V. ἄδακρυες, υς, υα.

σώφρων, discreet.

Singular.	Dual.	Plural.
N. σώφρων,	N. A. V. σώφρονε,	N. σώφρονες, ονα
G. σώφρονος,	G. D. σωφρόνοι.	G. σωφρόνων,
D. σώφροσι,		D. σώφροσι,
A. σώφρονα,		A. σώφρονας, ονα
V. σώφρον.		V. σώφρονες, ονα.

μεγαλήτωρ, magnanimous.

Singular.	Dual.	Plural.
N. μεγαλήτωρ,	N. A. V. μεγαλήτορε,	N. μεγαλήτορες, ορα
G. μεγαλήτορος,	G. D. μεγαλητόροι.	G. μεγαλητόρων,
D. μεγαλήτορι,		D. μεγαλήτορσι,
A. μεγαλήτορα,		A. μεγαλήτορας, ορα
V. μεγαλήτορ,		V. μεγαλήτορες, ορα

εὐγεω, fertile.

Singular.	Dual.	Plural.
N. εὐγεω,	N. A. V. εὐγεω,	N. εὐγεω, ω,
G. εὐγεω.	G. D. εὐγεων.	G. εὐγεων,
D. εὐγεω,		D. εὐγεως,
A. εὐγεων,		A. εὐγεως, ω,
V. εὐγεως,		V. εὐγεω, ω.

DECLENSION OF COMPARATIVES.

Comparatives are declined in the same manner with *σώφρων*, except that in the Accusative singular, and the Nominative Accusative and Vocative plural, they syncopate and contract: thus,

μείζων, greater.

Singular.

Dual.

N.

N. *μείζων*,

μείζον,

G. *μείζονος*,

N.A.V. *μείζονε*,

D. *μείζονι*,

A. *μείζονα, μείζοα, μείζω, μείζον*. G.D. *μειζόνοιν*.

V. *μείζον*.

Plural.

N.

N. *μείζονες, μείζοες, μείζονε, μείζονα, μείζοα, μείζω*,

G. *μειζόνων*,

D. *μείζοσι*,

A. *μείζονας, μείζοας, μείζους, μείζονα, μείζοα, μείζω*,

V. *μείζονες, μείζοες, μείζους, μείζονα, μείζοα, μείζω*.

Adjectives of one termination are the Cardinal numbers from *πέντε* to *έκατόν*, both inclusive. Others are Masculine and Feminine only; such are 1. Adjectives compounded with substantives which remain unchanged, as *μακρόχειρ, αὐτόχειρ, εὖριν, μακραίων, μακραύχην*, from *χείρ, ῥίν, αἰών*, and *αὐχὴν*; except those compounded with *ποῦς* and *πόλις*. 2. Those derived from *πατήρ* and *μήτηρ*; as *ἀπάτωρ, ἀμήτωρ, ὁμομήτωρ*. 3. Adjectives in *ης, ητος, and ως, ωτος*; as *ἀδμής, ἡμιθνής, ἀγνής, ἀγνώς*. 4. Adjectives ending in *ξ, or ψ*; as *ἡλιξ, μώνυξ, αἰγίλιψ, αἰθιοψ*. 5. Adjectives in *ας, αδος, and ις, ιδος*; as *ὁ, ἡ, Φυγας; ὁ, ἡ, ἀναλκις*. The greater number, however, are found only with substantives of the feminine gender.

IRREGULAR ADJECTIVES.

Μέγας and **πολύς** have only the Nominative Accusative and Vocative Masculine and Neuter of the Singular, and borrow the other cases from **μεγάλος, η, ον**, and **πολλός, ή, όν**: thus,

Μέγας, *great*.

Singular.

N. ΜΕΓΑΣ, μεγάλη, ΜΕΓΑ,				
G. μεγάλου, ης, ου,				
D. μεγάλῳ, η, ῳ,				
A. ΜΕΓΑΝ, μεγάλην, ΜΕΓΑ,				
V. ΜΕΓΑ, μεγάλη, ΜΕΓΑ.				

Dual.

N. A. V. μεγάλῳ, α, ῳ,
G. D. μεγάλοιν, αιν, οιν.

Plural.

N. μεγάλοι, αι, α,
G. μεγάλων, ων, ων,
D. μεγάλοις, αις, οίς,
A. μεγάλους, ας, α,
V. μεγάλοι, αι, α.

πολύς, *much*.

Singular.

N. ΠΟΛΥΣ, πολλή, ΠΟΛΥ,				
G. πολλού, ης, ου,				
D. πολλῷ, η, ῳ,				
A. ΠΟΛΥΝ, πολλήν, ΠΟΛΥ.				
V. ΠΟΛΥ, πολλή, ΠΟΛΥ.				

Dual.

N. A. V. πολλῷ, ᾧ, ῳ,
G. D. πολλοῖν, αῖν, οῖν.

Plural.

N. πολλοί, αἱ, ᾶ,
G. πολλῶν, ὧν, ὧν,
D. πολλοῖς, αῖς, οῖς,
A. πολλούς, ᾶς, ᾶ,
V. πολλοί, αἱ, ᾶ.

REMARKS

ON

*Adjectives of Three Terminations.*1. Termination in *ος*.

[Obs. 1. Adjectives in *ος* pure, and *ρος*, have the feminine in *η* in the Ionic dialect; thus, φίλιος, α, ον, in Attic, becomes φίλιος, η, ον, in Ionic; and μακρός, α, ον, in Attic, is μακρὸς, η, ον, in Ionic.]

[Obs. 2. Some Adjectives in *εος*, expressing a substance or material, are contracted into *ους*; thus,

N.	χρυσέος,	{ χρυσέα,	{ χρυσέον,
Contr.	χρυσούς,	{ χρυσή,	{ χρυσούν,
G.	χρυσέου,	{ χρυσέας,	{ χρυσέου,
Contr.	χρυσού,	{ χρυσῆς,	{ χρυσού, &c. }

When another vowel or the letter *ρ* precedes the termination *ος*, the feminine is contracted not into *η* but into *α*, as,

ἐρέεος, woollen, contr. ἐρεοῦς, ἐρεᾶ, ἐρεοῦν.

ἀργύρεος, silver, contr. ἀργυροῦς, ἀργυρεᾶ, ἀργυροῦν.

The neuter plural, however, always has *α*; as τὰ χρύσεια, contracted χρυσᾶ; τὰ ἀργύρεα, contracted ἀργυρεᾶ.]

[Obs. 3. Adjectives in *οος* make *η* in the feminine, as ὄγδοος, ὄγδοη, ὄγδοον, the eighth; θόος, θοή, θόον, swift. But if *ρ* precede, they have *α*; as ἀθρόος, ἀθρόα, ἀθρόον, frequent: ἀθροῦς, noiseless, is a different form, viz. ὁ, ἡ, ἀθροῦς, τὸ ἀθροῦν.]

[Obs. 4. Some adjectives in *οος* are contracted into *οῦς*: as ἀπλόος, διπλόος, &c. These uniformly contract *οη* into *ῆ*, and *οα* into *ᾶ*: thus,

	M.	F.	N.
Sing. N.	ἀπλόος,	{ ἀπλόη,	{ ἀπλόον,
Contr.	ἀπλοῦς,	{ ἀπλῆ,	{ ἀπλούν.
Pl. N.	ἀπλόοι,	{ ἀπλόαι,	{ ἀπλόα,
Contr.	ἀπλοῖ,	{ ἀπλαῖ,	{ ἀπλᾶ.

The compounds of *πλοῦς*, navigation, form a class of adjectives totally distinct, and must not be confounded with the numerical adjectives in *πλοῦς*. Thus, ὁ, ἡ, ἀπλους, un navigable; ὁ, ἡ, εὐπλους, easy to sail into, &c. These are adjectives of two terminations, and form the neuter singular in *οον*, and the neuter plural in *οα*.]

2. Terminations in εις and ους.

[Obs. 1. Most of the adjectives of this termination have, *ἰα* the penultima, the vowels, η, ο, ω; as *τιμήεις, αἱματώεις, κητώεις*: even *χαρίεις* must have arisen from *χαριτώεις*.]

[Obs. 2. The terminations *ήεις* and *όεις*, are often contracted; viz. *ήεις, ήεσσα, ήεν*, into *ῆς, ῆσσα, ῆν*, and *όεις, όεσσα, όεν*, into *οῦς, οῦσσα, οῦν*: thus,

N. *τιμης, τιμῆσσα, τιμῆν*; G. *τιμῆντος, τιμῆσσης, &c.* from *τιμήεις, ήεσσα, ήεν*.

N. *μελιτούς, μελιτούσσα, μελιτούν*; G. *μελιτούντος, μελιτούσσης, &c.* from *μελιτόεις, όεσσα, όεν*.]

[Obs. 3. *πλακοῦς* is a contracted form from *πλακόεις*. When it signifies a *flat cake*, it has *αργος* understood. *vid.* Bos. *Ellips. Gr.*]

3. Termination in υς, εια, υ.

[Obs. 1. The termination of the feminine *εἶα* is, in Ionic, *εἶα*; as *ὀξεία, ἡδέα*, for *ὀξεῖα, ἡδεῖα*:—some adjectives of this termination, have in the accusative, *εα* for *υν*; as *εὐθέα*, for *εὐθύν*; *εὐρέα*, for *εὐρύν*.]

[Obs. 2. In the accusative plural, the uncontracted form is as much used in Attic as the contracted; as *τοὺς ἡμίσεας*, *Xen. Cyrop.* 2. Later Greek writers contract the genitive also, as *ἐξ ἡμισύς*, *Dio Chrysost.* 7. p. 99. The neuter plural is very rarely contracted. We have, however, in *Theophrastus, Character.* 2. *ἡμίση*.]

[Obs. 3. These adjectives in *υς* are also sometimes used as common; as *θῆλυς ἐέρση*, *Od.* *έ*, 467. *ἡδὺς αὐτμή*, *Od.* *μ'*, 369. *τὰς ἡμισέας* (for *ἡμυσεῖας*) *τῶν νεῶν*, *Thucyd.* 8. 8. *ἡμίσεος ἡμέρας*, *id.* 4. 104.]

[Obs. 4. In *πρέσβυς*, instead of the obsolete *πρέσβεια*, the feminine in use is *πρέσβειρα* and *πρέσβα*. The former occurs, *Hom. H. in. Ven.* 32. *Eurip. Iphig. T.* 963. *Aristoph. Acharn.* 863. The latter, *Il.* *έ*, 721, and elsewhere.]

4. Termination in ων.

[Obs. *ων, ῶσα, ὦν*; and *ῶν, οῦσα, οῦν*; are both contracted forms: thus, *τιμάων* contracted *τιμῶν, τιμαῶν* contr. *τιμῶσα, τιμάον* contr. *τιμῶν*: this is the form of the present participle of contracted verbs. And again, *τυπέσων* the oldest form, Ionic *τυπέων*, Attic *τυποῦν*. Feminine *τυπέσουσα, τυπέουσα, τυπούσα*, Neuter *τυπέσον, τυπέον, τυποῦν, &c.* This is the form of what is called the second future participle, which will be treated of more at large under the verb.]

5. Termination in *ως*.

[Obs. Some cite *πλέως*, *πλέα*, *πλέων*, as an adjective in *ως* of three terminations; *πλέα*, however, does not come from *πλέως*, but from the old *πλέος*, whence came *πλέον*, *Eurip. Alcest.* 730. and instead of which Homer and Hesiod have *πλεῖος*. The same remark applies to the feminine and neuter plural, *πλείαι* and *πλέα*.]

REMARKS

ON

*Adjectives of Two Terminations.*1. Termination in *ος*.

[Obs. 1. To this class belong particularly compound adjectives, as *ὁ, ἡ, ἀθάνατος*; *ὁ, ἡ, ἀκόλαστος*, &c. But not adjectives which are derived from compound words; as *ἐπιδεικτικός*, *ἡ, ὅν*, from *ἐπιδείκνυμι*; *εὐδαιμονικός, ἡ, ὅν*, from *εὐδαίμων*.]

[Obs. 2. The Grammarians call it an *Attic* usage, when an adjective is found in *ος* of two terminations. It is indeed a peculiar feature of that dialect, although not exclusively confined to it, for the usage occurs also in Homer.]

2. Termination in *ης*.

[Obs. 1. From *μουνογενής*, comes the feminine *μουνογένεια* in the Poets; so also *ἡριγένεια*, an epithet of Aurora; *Κυπρογένεια*, of Venus; *Τριτογένεια*, of Minerva. *Ἡριγενής* as feminine occurs in *Apollon. Rhod.* 2. 450.]

[Obs. 2. Many compounds in *ης*, particularly those in *της*, have only one termination, and follow the first declension; as *νεφεληγερέτης, ἀχαιήτης, ἀερσεκόμης*, &c. In the old language, and in *Æolic* and *Doric*, the termination in *τα* was used; as *ἰππότηα, νεφεληγερέτα, ἀχικήτα*, &c.]

3. Termination in *ις*.

[Obs. The compound adjectives of this termination are mostly declined like the substantives from which they come; as from *χάρις, χάριτος*, comes *εὐχαρίς, εὐχάριτος*. The compounds of *πόλις*, however, have in the genitive *ιδος*; as *ἄπολις, ἀπόλιδος*. In the accusative they have *α* and *ν*; as *ἀπόλιδα* and *ἀπολιν*.]

4. Termination in *ους*.

[Obs. 1. The compounds in *ους* of three terminations, *βαρο*

already been treated of. With regard to compounds of *two* terminations, it must be observed, that in the case of the compounds of ποῦς, (which are all of only two terminations, and properly make ποδός in the genitive after the third declension,) the Attics often use the second declension; as τοῦ πολύπου, τὸν πολύπουν, τοὺς πολύπους: this peculiar Attic form is given in the declension of δίπους, in the accusative and vocative only, as it is of more frequent occurrence in those two cases.]

[Obs. 2. Compounds in εὐς of two terminations, like those in ις, follow the declension of the substantive of which they are compounded. The compounds of ποῦς have been mentioned in Obs. 1. So also, ἀνόδους, ἀνόδοντας, from ὁδούς, ὁδόντος; εὔνους, εὔνον, from νηῦς, νοῦ; &c.]

5. Termination in υς.

[Obs. The compound adjectives in υς, which are derived from δάκρυ, occur only in the nominative and accusative singular, in the rest of the cases the form υτος is used; as ἀδακρύτου, ἀδακρύτῳ, &c. The declension of ἀδακρυς, therefore, as given by Valpey, is rather to be considered as an exercise for the student in forming cases by analogy, than a list of forms which actually occur.]

6. Termination in ως.

[Obs. 1. Adjectives in ως of this termination, sometimes form the neuter also in ω; as ἀγῆρως, neuter ἀγῆρων and ἀγῆρω.]

[Obs. 2. The compounds of γέλως, γέλωτος, commonly forsake the declension of this substantive and follow the Attic second declension; so also those which are formed from κέρας, κέρατος, with a change of the α into ω. Both however, have the genitive ωτος also; thus φιλόγελως, εὐκερως; neutr. ων; gen. ω and ωτος.]

REMARKS

ON

Adjectives of One Termination.

[Obs. 1. Some were used also with *neuter substantives*, in all the cases except the nominative and accusative singular and plural; as φοιτάσι πτεροῖς, Eurip. Phœn. 1052. μανιάσιν λωσσή-

μασιν, Or. 264. Some were used only as *masculine*; as γέρας, and adjectives in ας and ης of the first declension; as γεννάδας, ἐθελοντής. The feminine forms of πρέσβυς and μάχαρ were πρέσβυρα and μάχαιρα.]

[Obs. 2. The neuter, which is deficient, is supplied when necessary by derivative or kindred forms, as βλακικόν, ἀρπακτικόν, μώνυχον, ὁμομήτριον, ἀγνωστόν, μαινόμενον, ὄρμαϊον, &c. So the feminine of γέρων is supplied by γεραιά.]

Irregular Declension.

[Obs. From the old μεγάλος we have ὦ μεγάλες Ζεῦ, in *Æschylus Sept. c. Th.* 824. The forms πολλός, πολλόν, are *Ionio*; the regular forms of πολύς occur in the Epic writers; thus πολέος, *Il.* δ', 44. ε', 597. The accusative singular, masculine and neuter, *passim*. Nominative plural masculine πολέες, *Il.* β', 610, &c. and πολεῖς, *Il.* λ', 707. genitive pl. πολέων, *Il.* ε', 691. ὁ, 680, &c. dative, πολέσι, *Il.* δ', 388. accusative πολέας, *Il.* α', 559. also πολεῖς, *Il.* ὁ, 66. The nominative πολλός, and accusative πολλόν, however, also occur in Homer. The regular forms of πολύς are occasionally met with also in the Dramatic writers.]

DEGREES OF COMPARISON.

[Since adjectives show the properties or qualities of objects, they may also be so changed as to exhibit, by their inflexion, a higher or the highest degree in which an object possesses those properties. These inflexions are called *Degrees of Comparison*, of which there are two, the *Comparative* and the *Superlative*. The *Positive* is the proper determination of the adjective, and cannot properly be considered as a degree of Comparison, since it expresses none.]

1. The Comparative is most usually formed by the addition of *τερος*, the Superlative by the ad-

dition of *τατος*, to the Nominative; as *μακάρις*, *μακάριστερος*, *μακάριστατος*.

1. Adjectives in *ος* drop *ς* before these terminations. If the penultima of the positive be long, *ο* remains unchanged; as *ἄτιμος*, *ἀτιμότερος*, *ἀτιμότατος*; *δεινός*, *δεινότερος*, *δεινότατος*. If, however, the penult be short, *ο* is changed into *ω*; as *σοφός*, *σοφώτερος*, *σοφώτατος*; *στενός*, *στενώτερος*, *στενώτατος*.

2. Adjectives in *εις* change *εις* into *έστερος*, *έστατος*; as *χαρις*, *χαριέστερος*, *χαριέστατος*; *τιμήεις*, *τιμηέστερος*, *τιμηέστατος*.

3. Adjectives in *ας*, *ης*, and *υς*, annex *τερος* and *τατος* to the termination of the neuter; as *μέλας*, *μελάντερος*, *μελάντατος*; *ἀηδής*, *ἀηδέστερος*, *ἀηδέστατος*; *εὐρύς*, *εὐρύτερος*, *εὐρύτατος*.

4. Adjectives in *ων* and *ην*, add *τερος* and *τατος* to the Nom. Plur. Masc. as *σώφρων*, *σωφρονέστερος*, *σωφρονέστατος*; *τέρην*, *τερενέστερος*, *τερενέστατος*.

5. Adjectives in *ξ* make *ίστερος* and *ίστατος*, as *ἄρπαξ*, (*ἄρπαγς*), *ἀρπαγίστερος*, *ἀρπαγίστατος*; *βλάξ*, (*βλάγς*) *βλακίστερος*, *βλακίστατος*.

[6. The Attics compare many other adjectives by *ίστερος*, *ίστατος*; *αιτερος*, *αιτατος*; *έστερος*, *έστατος*. In the two last this is done by the Ionic and Doric Dialects; thus,

<i>λάλος</i> ,	<i>καλίστερος</i> ,	<i>καλίστατος</i> .
<i>πτωχός</i> ,	<i>πτωχίστερος</i> .	
<i>λάγνος</i> ,		<i>λαγνίστατος</i> .
<i>ψευδής</i> ,		<i>ψευδίστατος</i> .
<i>πλεονέκτης</i> ,		<i>πλεονεκτίστατος</i> .
<i>μέσος</i> ,		<i>μεσαίτατος</i> .
<i>ἴσος</i> ,	<i>ισαίτερος</i> .	
<i>ἡσυχος</i> ,	<i>ἡσυχαιτερος</i> .	
<i>πλησιός</i> ,		<i>πλησιαίτατος</i> .
<i>ῥαδός</i> ,	<i>ῥαδιέστερος</i> .	
<i>ἀφθονος</i> ,	<i>αφθονέστερος</i> .	
<i>σπουδαῖος</i>		<i>σπουδαιέστατος</i> .
<i>ἐββρωμένος</i> ,	<i>ἐββρωμενέστερος</i> .]	

Observations.

[Obs. 1. The change of the short *ο* into *ω*, in adjectives which end in *ος* and have a short penult, was probably caused by the conditions of the Hexameter verse, by means of which

the Greek language was first formed; since otherwise *four short* syllables would come together. This rule, however, could not have been observed in κακοξενώτερος, (*Hom. Od. v.* 376.) nor in διζυρώτερον, (*Il. g.* 446.) since a measure would thus have been produced equally incompatible with Hexameter verse.]

[Obs. 2. In some adjectives *ο* or *ω* is rejected before the termination of the comparative and superlative; as, φίλος, φίλτερος, φίλτατος; for φιλώτερος, φιλώτατος, which do not occur: φίλος it will be remembered, however, has also the Attic forms φιλαίτερος, φιλαίτατος, and φιλίων, φίλιστος. The *ο* is also omitted in γεραίτερος, παλαιέτερος, σχολαίτερος, &c.]

[Obs. 3. The terminations έσστερος, έστατος; contracted with the preceding vowel into ούσστερος, ούστατος, were regularly used in adjectives in οος contracted ους, for οώτερος, οώτατος; thus εύνοέσστερος, contracted, εύνούσστερος; άπλοέσστερος, άπλούσστερος; so also, κακονούσστερος; άθροούσστερος.]

[Obs. 4. The forms given under No. 6. are such as occur in the Attic, Ionic, and Doric writers. The student is not to imagine, however, that the other forms not given are wanting; these may possibly have escaped as yet the notice of grammarians, or, had we more remaining of the Greek writings, would very probably be found in them.]

II. Some adjectives form the Comparative in *ίων* (neuter *ιον*) and the Superlative in *ιστος*; as ήδύς ήδίων, ήδίστος. [These Comparatives in *ίων* have the penult *long* in the Attic Dialect, but short elsewhere.]

1. Some adjectives ending in *ος*, *ρος*, *ης*, and *ας*, have the comparative in *ίων*, and the superlative in *ιστος*; as

τερπνός,	τερπνίων,	τέρπνιστος.
κακός.	κακίων,	κάκιστος.
φίλος,	φιλίων,	φίλιστος.
αίσχρὸς,	αίσχίων,	αἰσχιστος.
ἐχθρὸς,	ἐχθίων,	ἐχθιστος.
οἰκτρὸς,	οἰκτίων,	οἰκτιστος.
μέγας,		μέγιστος.
ἐλεγχής,		ἐλέγκιστος.

[Obs. 1. κακὸς makes also κακώτερος, *Il.* χ', 106. ε', 321. αἰσχρὸς makes αἰσχροτέρως, though less frequently than αἰσχιών: ἐχθρὸς makes also ἐχθρότατος. To the adjectives above mentioned may be added κύνρως, sup. κύνριστος; μακρὸς, comp. μακίων, changed to μάσσων (*vid.* Obs. 2.) sup. μήκιστος for μάκιστος; ὀλίγος, sup. ὀλίγιστος.]

[Obs. 2. In some comparatives in ῖων, the ι is changed, together with the foregoing consonant or consonants into σσ; in the new Attic dialect into ττ; as ἐλαχὺς, ἐλαχίων, changed to ἐλάσσων or ἐλάττων, ἐλάχιστος; μέγας, μεγίών, changed to μέσσων, (in *Herodotus* μέζων, in Attic μείζων,) μέγιστος; μακρὸς, μακίων changed to μάσσων, μήκιστος for μάκιστος; κρατὺς, κρατίων changed to κράσσων, (in *Herodotus* κρέσσων, in Attic κρείσσων,) κρείσιστος; ταχὺς (changed on account of euphony from its original form θαχὺς,) ταχίων (for θαχίων) changed to θάσσων, τάχιστος (for θάχιστος): ταχύτερος and ταχύτατος are less Attic. The comparative ἥσσων or ἥττων, is in like manner changed from ἡκίων; the positive is unknown, but we have a near approximation to it in the Homeric adverb ἦκα, gently, in a very small degree.]

[Obs. 3. The last particular worthy of notice is, that some of the adjectives in υς have other forms besides those in ῖων, ῖστος; thus, γλυκὺς makes also γλυκύτερος; ταχὺς, ταχύτερος; βαθὺς, βαθύτερος; βραδὺς, βραδύτερος, βραδυτάτος; βραδὺς, thus compared, was more Attic than βραδίων, βραδίστος. In like manner, βραχὺς forms sometimes βραχύτερος, βραχύτατος; and ἥδους make ἡδίων less frequently than ἡδύτερος. From ὤκως and πρέσβους come, in the comparative only. ὠκύτερος, πρεσβύτερος, but in the superlative ὠκιστος, πρεσβιστος.]

Irregular Comparison.

<i>Good.</i> ἀγαθός,	ἀμείνων,	ἀριστος.
	ἀρείων,	βέλτιστος.
	βελτίων,	βέλτατος.
	βέλτερος,	
	κρείσσων,	κράτιστος.
<i>Bad.</i> κακός,	κρείττων,	
	κάρρων,	
	λῶτων,	λῶτος.
	λῶων,	λῶστος.
	Φέρτερος,	Φέρτατος.
<i>Long.</i> μακρός,	κακωτέρος,	Φέριστος.
	κακίων,	Φέρτιστος.
	χερείων,	κάκιστος.
	χειρῶν,	χερίστος.
	μακρότερος,	χειρίστος.
<i>Great.</i> μέγας,	μάσσων,	μακροτάτος.
	μέσσων,	μήκιστος.
	μέζων,	
	μείζων,	μέγιστος.
	μικρότερος,	
<i>Small.</i> μικρός, (ἐλαχύς.)	μειότερος,	μειστός.
	μείων,	ἐλάχιστος.
	ἐλάσσων,	ἥκιστος.
	ἥσσων,	
	πλέων,	πλεϊστός.
<i>Much.</i> πολὺς,	πλείων,	
	ῥάων,	ῥᾶστος.
<i>Easy.</i> ῥάδιος,		

Remarks on the

IRREGULAR COMPARISONS.

'Αγαθός.

Obs. 1. In the application of the several comparatives which have been given to this adjective, it must be understood to signify not only *good*, but *strong*, and *brave*; qualities which were thought the most desirable in the early ages of civilization. Thus, among the Romans, courage was thought the first and most *manly* virtue; whence *virtus* from *vir*. [Ἀγαθός among the early Greeks denoted one who was *good at plundering*, and, in conformity with its derivation from ἄγω, one good at *leading off animate plunder*, such as men, cattle, &c. On the contrary, φέρτερος, φέρτατος were applied to one skilled in *bearing off inanimate plunder*, being derived from φέρω. Hence the Greek phrase ἄγειν καὶ φέρειν, *to plunder*, which Livy (22, c. 3.—38, c. 15.) has expressed by *agere et ferre*. The adjective κακός appears to be derived from χέκακα, the perfect middle of κάω, allied to κείω, *I sleep, I am inactive, I sleep, or, am inactive, while others are abroad to the prey*, i. e. *I am a coward, a bad man*.]

[Obs. 2. The proper comparative and superlative of ἀγαθός, are ἀγαθώτερος and ἀγαθώτατος. These, however, occur only in later writers and such as are not Attic, as *Diod. Sic.* 16, 85. Ἀμείνων, according to Fischer, is for ἀμενίων, from ἀμενος, whence the Latin *amænus*.—Ἀρείων, ἄριστος, are formed in fact from Ἀρης, *Mars*.—Βελτίων properly signifies, *more sagacious*; its usual Attic forms are βελτίων, βέλτιστος, though the others occur sometimes in the Attic poets.—Κρείσσων, κρείττων, have been mentioned already; the form κάρρων is for the older κάρρων; the true positive is κρατύς, *brave, powerful*.—Λωίων, λώων, properly signifies *more desirable*. It is generally derived from λῶ, *I will. I wish*; it may, however, have been formed from λωίος, which occurs in Theocritus, and be put for λωίων.—Φέρτερος, &c. are usually formed from φέρω, (*vid.* Obs. 1.): if, however, we imagine a positive φέρης analogous to this, we shall have 1. φερέστερος, φερέστατος, by syncope φέρτερος, φέρτατος. 2. (φερίων), φέριστος. Fischer derives the former from φεργός, and considers them as contractions for φεργότερος, φεργότατος.]

[Obs. 3. χείρων, χείριστος, appear to be altered from χερείων. From the old positive χέρης, (probably the same originally

with *χερνής*,) which has the sense of a comparative, *inferior*, (*Il.* α. 80. δ', 400.) a comparative *χερσίων* was derived, and a superlative *χείριστος*, as from *ἄρης*, *ἀρείων*, *ἄριστος*. From this, by transposition, came *χείρων*, *χείριστος*.]

[*Obs.* 4. The forms *ῥαίων*, *ῥαίστος*, assigned to *ῥαΐδιος*, appear to have come from the old word *ῥήιος*, of which the Ionic *ῥηΐδιος*, and Doric *ῥαιΐδιος*, are merely lengthened forms. So in the comparative, the oldest form was *ῥηΐτων*, contracted to *ῥηΐων*, Doric *ῥαΐων*. Attic *ῥαίων*: and the superlative, old form *ῥηΐστος*. Doric *ῥαΐστος*, Attic *ῥαΐστος*. There are other forms, however; as, from *ῥήιος* comes (*ῥηϊότερος*) *ῥηϊτερος*, (*Il.* σ', 258. ω, 243,) Doric, *ῥαΐτερος*, *ῥαΐτερος*, *Pind. Ol.* 8, 78.]

IV. Sometimes, particularly in the Poets, new comparatives and superlatives are derived from comparatives and superlatives already in use: thus,

Comparisons from the Comparative.

<i>χερσίων</i> , <i>χερσιότερος</i> ,	<i>λωΐων</i> , <i>λωΐτερος</i> ,
<i>χείρων</i> , <i>χειρότερος</i> ,	<i>πρότερος</i> , <i>προτεραιτερος</i> ,
<i>μείων</i> , <i>μειότερος</i> ,	<i>ἄσσον</i> , <i>ἄσσότερος</i> ,
<i>ἀρείων</i> , <i>ἀρειότερος</i> ,	<i>καλλίων</i> , <i>καλλιώτερος</i> .

Comparisons from the Superlative.

<i>ἐλαχιστος</i> , <i>ἐλαχιστότερος</i> ,	<i>πρώτος</i> , <i>πρώτιστος</i> ,
<i>ἔσχατος</i> , <i>ἔσχατώτατος</i> ,	<i>χείριστος</i> , <i>χειριστότατος</i> .
<i>κυδίστος</i> , <i>κυδίστατος</i> .	

V. Comparatives are also sometimes formed from nouns, adverbs, prepositions, &c.—thus,

From Nouns.

ἀλγος,	ἀλγίων,	ἀλγίστος.	πλεονέκτης,	τίστατος.
βασιλεύς,	εύτερος,	εύτατος.	πλήκτης,	τίστατος.
ἑταῖρος,		ῥότατος.	πότης,	τίστατος.
Θεός,	Θεώτερος.		ῥῖγος, γίων,	γιστος.
κέρδος,	δίων,	δίστος.	ὑδριστής,	τοτερος.
κλέπτῃς		τίστατος.	Φῶρ,	ῥότατος.

From a Pronoun.

αὐτός, ipse,	αὐτότατος, ipsissimus.
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From Adverbs.

ἄνω,	ἀνώτερος,	τατος.	κάτω, κατώτερος,	τατος.
ἄφαρ,	ἀφάρτερος,	τατος.	κῶρῶν, κορῶν, κῶν,	τατος.
ἔσω,	ἑσώτερος,	τατος.	πρὸς, προσώτερος,	τατος.
ἔξω,	ἑξώτερος,	τατος.	πρῶν, πρωϊότερος,	τατος.
ἐγγύς,	ἑγγύτερος,	τατος.	ὀπίσω, ὀπισώτερος,	τατος.
	ἑγγίων,	ιστος.	ὑψί,	ὑψιστος.

From Prepositions.

πρὸ, πρότερος, τατος, by syncope προᾶτος, by crasis πρῶτος.

ὑπέρ, ὑπέρτερος, τᾶτος, by syncope ὑπᾶτος.

From Verbs.

λῶ, λῶν, λῶν,	λῶιστος, λῶστος.
φέρω, φέρτερος,	{ φέρτατος,
	{ φέριστος,
	φέρτιστος.

From a Participle.

ἐρῶνένος, ἐρῶμενέστερος, ἐρῶμενέστατος.

Obs. 1. We have in English an instance of a double superlative, in the phrase *Most Highest*, in the Psalms, to express the superlative excellence of the Supreme Being. Our vulgar term *lesser*, may also be cited as an instance of a double comparative. Such constructions, however, are in violation of the idiom of our own, and, in fact, of every language.

[*Obs. 2.* We have some instances of double superlatives in the Latin language likewise; thus, *extremissimus*, Tertull. Apol. c. 19. *postremissimus*, in the oration of C. Gracchus, quoted by Aulus Gellius, 15. 12: *minimissimus*, Arnob. 5: so also of a kind of double comparatives; as, *intimior*, *proximior*. The last of these is used not only by Ulpian and Vegetius, but also by Seneca, Epist. 108. In Plautus, an instance occurs of a superlative formed from a noun, as *occulissimus*; this, however, is rather to be regarded as a piece of wit on the part of the poet.]

[*Obs. 3.* The forms given above of comparisons from adverbs, occur more frequently in an adverbial form, as, ἀνωτέρω, ἀνωτάτω; κατωτέρω, κατωτάτω, &c. To these may be added ἀγχοῦ, comp. ἀγχοτέρω, and ἀγχιον changed to ἄσσον, sup. ἀγχοτάτω, and ἄγχιστα: μάλα, comp. μᾶλλον, sup. μάλιστα: so also from ἀπὸ the preposition, ἀπώτερω, ἀπώτατω.]

[*Obs. 4.* Some, among whom is Fischer, derive the comparatives and superlatives given above, not from substantives, adverbs, or prepositions, but from obsolete adjectives. But not any trace of such adjectives is to be found, either in the Greek writers themselves, or in the old Grammarians; and as prepositions with their case, and adverbs, by prefixing the article, are made to answer the significations of adjectives, there is no contradiction in supposing that forms of comparison are derived from these adverbs and prepositions, which are used as adjectives. And, as in many verbs, tenses occur, although the verbs, from which they must have been more immediately derived, never existed; so comparatives and superlatives, of which the positive had no existence, were formed after the analogy of the substantive.]

NUMERALS.

[Numbers are either *Cardinal*, which answer to the question, "how many?" or *Ordinal*, an-

swering to the question, "which of the number?"

1.

Cardinal Numbers.

One. Sing.		Two. Dual.	Two. Pl.
N. εἷς, μία, ἓν,		N. A. δύο, and δύν,	N. —
G. ἑνός, μιᾶς, ἑνός,		G. D. δυεῖν, and δυοῖν.	G. δυῶν,
D. ἐνὶ, μία, ἐνὶ,			D. δυσί.
A. ἕνα, μίαν. ἓν.			A. —
Three. Plural.		Four. Plural	
N.	N.		
N. τρεῖς, τρία,	N. τέσσαρες, τέσσαρα.		
G. τριῶν,	G. τεσσάρων,		
D. τρισί,	D. τέσσασι,		
A. τρεῖς, τρία.	A. τέσσαρας, τέσσαρα.		

Like εἷς are declined,

N. οὐδείς, οὐδεμία, οὐδέν,	
G. οὐδενός, οὐδεμῖας, οὐδενός, &c.	
N. μηδείς, μηδεμία, μηδέν.	
G. μηδενός, μηδεμῖας, μηδενός, &c.	

[1. The Cardinal numbers from πέντε five, to ἑκατὶν a hundred, are indeclinable. The round numbers from 200 are declined regularly like adjectives. The termination -όσιοι indicates 100; as διακόσιοι, αἱ, α, 200; τριακόσιοι, 300, &c.]

2. To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24 letters, they used Σ, called Fau, or ἐπίσημον, for 6; Ϛ, called κόππα, for 90; and Ξ, called σάν πι, (a π covered with a reversed C, or old sigma; σάν being the name applied to the sigma in the old Greek, and also in Doric) for 900,

3. A mark is placed over the letters to denote the numbers. Placed under them, it expresses *thousands*; thus ϵ is 5, but ϵ is 5000. The figures of the present year are $\alpha\omega\kappa\theta$, 1829.

4. In the expression of numbers by capitals, the following characters are used: viz.

I, 1, is the mark of Unity.	H, 100 is the initial of <i>Ἑκατόν</i> .
II, 5, is the initial of <i>Πέντε</i> .	X, 1000, - - - <i>Χίλιοι</i> .
Δ, 10, - - - <i>Δέκα</i> .	M, 10,000, - - - <i>Μύριοι</i> .

Each of these may be repeated four times: thus, IIII, 4, ΔΔΔ, 30, ΔΔΔΔ, 40; MM, 20,000, MMM, 30,000, MMMM, 40,000. II, inclosing a numeral letter, multiplies it by 5; thus, **FI**, 50, &c.

5. The names of the Greek numbers, with the mode of expressing them by the letters of the alphabet, are as follow :—

1	α	εἷς	10	μ	τεσσαράκοντα,
2	β	δύο	50	ν	πεντήκοντα,
3	γ	τρεις	60	ξ	ἑξήκοντα,
4	δ	τέσσαρες	70	ο	ἑβδομήκοντα,
5	ε	πέντε	80	π	ὀγδοήκοντα,
6	ς	ἕξ	90	ι	ἐννενήκοντα,
7	ζ	ἐπτά	100	ρ	ἑκατὸν,
8	η	ὀκτώ	200	σ	διακόσιοι,
9	θ	ἐννέα	300	τ	τριακόσιοι,
10	ι	δέκα	400	υ	τεσσαρακόσιοι,
11	ια	ἑνδεκα	500	φ	πεντακόσιοι,
12	ιβ	δώδεκα	600	χ	ἑξακόσιοι,
13	ιγ	τρισκαίδεκα	700	ψ	ἑπτακόσιοι,
14	ιδ	τεσσαρεσκαίδεκα	800	ω	ὀκτοκόσιοι,
15	ιε	πεντεκαίδεκα	900	Ϟ	ἐννεακόσιοι,
16	ισ	ἑκκαίδεκα	1000	α	χίλιοι,
17	ιζ	ἑπτακαίδεκα	2000	β	δισχίλιοι,
18	ιη	ὀκτωκαίδεκα	5000	ε	πενταχισχίλιοι,
19	ιθ	ἐννεακαίδεκα	10,000	ι	μύριοι,
20	κ	εἴκοσι	20,000	κ	δισμύριοι,
21	κα	εἴκοσι εἷς	50,000	ν	πενταχισμύριοι,
30	λ	τριάκοντα.	100,000	ρ	δεκαχισμύριοι.

[6. In the composition of numbers, either the smaller precedes, and the two are joined by καὶ ; or the greater is placed first, in which case the conjunction is omitted ; as πέντε καὶ εἴκοσι, or εἴκοσι πέντε. Yet custom admitted of many deviations ; thus, εἴκοσι καὶ ἑπτὰ, *Herod.* 8. 1. ἑβδομήκοντα καὶ μία, *Id.* 8. 2. ἑβδομήκοντα καὶ ὀκτώ, *Id.* 8. 48. When three numbers are reckoned together, the greatest comes first, and so on in succession with the conjunction καὶ ; as νέας ἑκατὸν καὶ εἴκοσι καὶ ἑπτὰ, *Herod.* 8. 1. νῆες τριηκόσιαι καὶ ἑβδομήκοντα καὶ ὀκτώ, *Ib.* 48.]

[7. Instead of the numbers compounded with 8 and 9, more frequent use is made of the circumlocution ἐνὶς (or μιάς)

δέοντος, δέουσαι, or δέοντα; δυῶν δέοντες, δέουσαι or δέοντα; in which the latter word is the participle of θέω, *I want*. Thus, νῆες μίᾱς δέουσαι εἴκοσι, 19 ships; ἔτεα δυῶν δέοντα εἴκοσι, 18 years; ἄνδρες δυῶν δέοντες πεντήκοντα, 48 men. Sometimes the participle is referred to the subtractive number, and the genitive absolute is formed; as ἐνός δέοντος τριακοστῷ ἔτει, in the 29th year. This usage, however, it will be remembered, does not take place in Homeric Greek.]

[8. The cardinal numbers compounded with σύν, express 1. *Together*; as, σύνδυο, two together; σύντρις, three together; &c. 2. The signification of Latin *distributives*; as σύντρις αἰνόμενος, taking three at a time. *Od.* i, 429. σύνδυο ἤμεν, we were two together, by twos. *Demosth.* in *Mid.* σύνδυο-λόχους ἤγον, they led each two companies. *Xen. Anab.* 6. 3. Sometimes the prepositions κατὰ, ἀνά, &c. are used.]

2.

Ordinal Numbers.

1. Of the Ordinal Numbers, all under 20, except *second, seventh, and eighth*, end in *τος*. From thence upwards all end in *στός*. Thus, 1st. πρῶτος, (in speaking of two, πρότερος), 2d. δεύτερος, 3d. τρίτος, 4th. τέταρτος and τέτρατος, 5th. πέμπτος, 6th. ἕκτος, 7th. ἑβδομος, and ἑβδόματος, 8th. ὀγδοος, and ὀγδόατος, 9th. ἐννιάτος, ἑνατος, and εἵνατος, 10th. δέκατος, 11th. ἐνδέκατος, 12th. δωδέκατος, δυωδέκατος and δυοκαιδέκατος, 13th. τρισκαιδέκατος, and τρίτος καὶ δέκατος, 14th. τεσσαρακαιδέκατος, and τέταρτος καὶ δέκατος, &c. 20th. εἰκοστός, 21st. εἴς καὶ εἰκοστός, μία καὶ εἰκοστή, and εἰκοστός πρῶτος, 30th. τριακοστός, 40th. τεσσαρακοστός, 50th. πενήκιστος, 60th. ἑξηκιστός, 70th. ἑβδομηκιστός, 80th. ὀγδοηκιστός, 90th. ἐννεηκιστός, 100th. ἑκατοστός, 200th. διακοσιστός, 1000th. χιλιοστός, 10,000th. μυριοστός.

2. The Greeks used the letters of the alphabet in their natural order to express a *consecutive series*, or marks of division. Thus the 24 books of the *Iliad* and *Odyssey*, are marked by the 24 letters, as the stanzas of the 119th Psalm are by the Hebrew letters.

[3. The Greeks, in order to express half or fractional numbers in money, measures, and weights, used words compounded of the name of the weight, &c. (μνᾶ, ὀβολός, τάλαντον,) with the adjective termination *ον*, *ιον*, *αῖον* appended to it, and ἡμι-, *half*, and placed before the ordinal number of which the half

is taken; as τρίτον ἡμιτάλαντον, $2\frac{1}{2}$ talents, i. e. the first a talent, the second a talent, the third a half talent, τέταρτον ἡμιτάλαντον, $3\frac{1}{2}$ talents, i. e. the first a talent, the second a talent, the third a talent, the fourth a half talent; τρίτον ἡμιδραχμὸν, $2\frac{1}{2}$ drachmæ: τέταρτον ἡμίμναιον, $3\frac{1}{2}$ minæ: ἑννατὸν ἡμίμναιον, $8\frac{1}{2}$ minæ. So in Latin; Sesterlius, two asses and a half, is shortened from Semistertius: the first an As, the second an As, the third a half As. (tertius semis.) From this must be distinguished, however, the phrase when those words are in the plural, and joined with the cardinal number: as τρία ἡμιτάλαντα, not $2\frac{1}{2}$ talents, but three half talents, i. e. one talent and a half: πέντε ἡμιτάλαντα, five half talents, two talents and a half: πάντε ἡμιμναῖα, $2\frac{1}{2}$ minæ: τρία ἡμιμναῖα, $1\frac{1}{2}$ minæ.]

Remarks on the Numerals.

1. Cardinal Numbers.

Εἷς.

[Obs. 1. The feminine of εἷς is derived from ἴος, ἴα, ἴον; of which ἴα or ἴη still occurs in Homer, (Il. δ', 437, i. 319, λ', 174.) The dative ἰῶ for ἐνί occurs, however, only in Il. ζ'. 422. Hesiod, Th. 145, has εἷς for εἷς. The oldest form of εἷς, judging from analogy, must have been ἐνς, which bears a resemblance to our English *once*. From the neuter of an old form μῆς, may be derived the particle μὲν, signifying, according to its derivation, *in the first place*, while the particle δεῖ may have an analogy with δύο, and may denote *in the second place*.]

[Obs. 2. Instead of οὐδεῖς, μηδεῖς, an unattic and incorrect form is used by later writers; as οὐθεῖς, μηθεῖς. In these, however, the feminine resumes the δ. This last circumstance proves conclusively that it is wrong to consider these forms as coming from οὐτε and μήτε compounded with εἷς. It is in fact only the customary change of δ into θ, before an aspirate. Some of the old Grammarians supposed οὐδεῖς to come from οὐ and δεῖς, with which latter form they compared the pronoun δεῖνα, but this derivation is opposed by the forms οὐδεμία and οὐδέτερος.]

[Obs. 3. Οὐδεῖς and μηδεῖς are often separated, and this separation increases their negative signification; as οὐδ' ὑπ' ἐνὸς κρατηθέντες, *having been subdued not only by one, i. e. even by no one*. Εἷς, μία, ἓν, from their very nature, can have no plu-

ral; but οὐδείς and μηδείς have οὐδένες and μηδένες. In the older language, however, the use of the plural of these forms was frequently superseded, especially the dative case, by the forms οὐδαμοί, μηδαμοί, (*vid.* Steph. Thes. and Herod. 9, c. 58. οὐδένες ἐν οὐδαμοῖσι.) The singular number, however, of these last mentioned forms was not in use, except in the adverbial cases οὐδαμοῦ, μηδαμῇ, οὐδαμά.]

Δύο.

[Obs. 1. δύο is the Attic mode of writing. In Homer and Herodotus it is indeclinable: δυοῖν is the form for the genitive and dative; δυεῖν is more rare, and is used only in the genitive. Instead of δυοῖν, the Ionians said δυῶν. The dative δυσι is of rare occurrence.]

[Obs. 2. Other old forms were, δυός, of which δύο apparently is merely the dual; and δοίς, the same as δισός. These were both used also in the plural. From δοίς come the substantive δοιή, *doubt*, and the verbs δοιάζω, δοάζω; ἐνδοιάζω.]

[Obs. 3. Ἄμφω accords with δύο. In the old Poets it is frequently indeclinable; otherwise, ἀμφοῖν is used in the genitive and dative throughout the three genders.]

2. Ordinal Numbers.

[Obs. 1. τέτατος, another form for τέτατος, occurs *Il.* ψ. 615. *Od.* β'. 607: πέμπτος is from the Æolic πέμπτε for πέντε: ἑξδόματος is the more ancient form of ἑξδόμος, and occurs *Od.* κ'. 81: ὀγδόματος is also an old form of ὀγδοός, and is found *Od.* γ'. 306. *Hesiod.* ἔργ. 790: ἑνατος is the most ancient form, and occurs *Il.* β'. 313. *Soph. El.* 707: hence come εἵνατος, *Il.* β': 295. and the common ἑνατος: δωκαδέκατος is the older form. *Hes.* ἔργ. 774.]

[Obs. 2. Numerals in αῖος are derived from the ordinal numbers, and answer to the question "on what day?" In other languages they can only be expressed by several words. Thus, δευτεραίος, *on the second day*: τριταῖος, *on the third day*, εἰκοστάιος, *on the twentieth day*, &c. There is, however, no such numeral from πρῶτος, but instead of it αὐθιμας may be used, *on the first day*. From πρότερος comes προτεραῖος, which, however, is not referred to the person, but joined with ἡμέρα; as τῇ προτεραίᾳ ἡμέρᾳ, *on the day previous*; τῇ ὑστεραίᾳ ἡμέρᾳ, *on the day after*.]

[Obs. 3. A second class of derivatives are the numeral nouns, with an abstract signification; as, ἡ μονάς, *the unity*; δυνάς, *the*

number two; τριάς, the number three, in ecclesiastical writers; the Holy Trinity; so also, τετράς, πεντάς (likewise πεμπάς and πεμπτάς), ἑξάς, ἑβδομάς, ὀγδοάς, ἑννεάς, δεκάς, ενδεκάς, &c. The two numbers εἴκοσι and τριάκοντα, reject before this termination their peculiar ending as far as κ, thus; εἰκάς, τριάκάς. All the remaining numbers adhere to the analogy, (and the compound ones seldom appear): as, τεσσαρακοντάς, πεντηκοντάς, ἑκατοντάς, χιλιάς, μυριάς, &c.]

[Obs. 4. When other words are compounded with numerals, then for unity we have μονο-, for 2 δι-, for 3 τρι-, for 4 τετρα-; as, μονόκερως, δίκερως, τρίμηνον, τριόδος, τετράγωνος. All the remaining numbers terminate generally in α or ο, as πεντάμετρος, εικοσάκωπος, χιλιοτάλαντα.]

[Obs. 5. The numeral adverbs are as follows; ἅπαξ, once; δις, twice; τρίς, thrice; (all the remaining end in κισ) τετράκις four times; πεντάκις; ὀκτάκις; ἑννεάκις or ἑννάκις; εἰκοσάκις; ἑκατοντάκις; χιλιάκις, &c.]

[Obs. 5. The multiplicative adjectives, are; ἀπλοῦς, simple; διπλοῦς, double; τριπλοῦς, triple; τετραπλοῦς, fourfold; πενταπλοῦς, five-fold, &c.]

PRONOUNS.

Pronouns are divided into,

1. Personal.

ἐγώ, I.

σύ, thou.

οὗ, of him.

ἡμέτερος, α, ον, our.

ὕμετερος, α, ον, your.

σφός, ἡ, ὄν, } their.

σφέτερος, α, ον, }

2. Possessive.

ἐμός, ἡ, ὄν, mine.

σός, σῆ, σόν, thine.

ός, or ἐός, ἡ, ὄν, his.

3. Relative.

ὅς, ἡ, ὅ, who;

4. Demonstrative.

οὗτος, αὕτη, τοῦτο, } this.

ὅδε, ἥδε, τόδε, }

ἐκεῖνος, ἡ, ο, that.

αὐτός, ἡ, ὅ, he, she, it.

ἡμέτερος, α, ον, our, of us

two.

σφωμέτερος, α, ον, your, of you two.

5. Reciprocal.

ἐμαυτοῦ, *of myself.*
 σεαυτοῦ, *of thyself.*
 ἑαυτοῦ, *of himself.*
 ἀλλήλων, *of one another.*

6. Indefinites.

τις, *any.*
 δεῖνα, *some one.*

1.

Ἐγώ, *I.*

Singular.	Dual.	Plural.
N. ἐγώ,		N. ἡμεῖς,
G. ἐμοῦ, or μου,	N. A. ἐγώ, ἐγώ,	G. ἡμῶν,
D. ἐμοί, or μοί,	G. D. ἐγῶν, ἐγῶν.	D. ἡμῖν,
A. ἐμέ, or μέ.		A. ἡμᾶς.

Σὺ, *thou.*

Singular.	Dual.	Plural.
N. σὺ,		N. ὑμεῖς,
G. σοῦ,	N. A. σφῶϊ σφώ,	G. ὑμῶν,
D. σοί,	G. D. σφῶϊν, σφῶν.	D. ὑμῖν,
A. σέ.		A. ὑμᾶς.

Οὗ, *of him.*

Singular.	Dual.	Plural.	N.
N. —,		N. σφεῖς,	σφέα,
G. οὗ,	N. A. σφωέ,	G. σφῶν,	
D. οῖ,	G. D. σφῶϊν.	D. σφίσι,	
A. εἰ.		A. σφᾶς,	σφέα.

2.

ὅς, ἥ, ὅ, *who, which, what.*

Singular.	Dual.	Plural.
N. ὅς, ἥ, ὅ,		N. οἱ, αἱ, ὅ,
G. οὗ, ἥς, οὗ,	N. A. ὁ, ἡ, ὁ,	G. ὧν, ᾧν, ὧν,
D. ᾧ, ᾧ, ᾧ,	G. D. οἷν, αἷν, οἷν.	D. οἷς, αἷς, οἷς.
A. ὅν, ἥν, ὅ.		A. οὓς, ᾧς, ᾧς.

Οὗτος, αὕτη, τοῦτο, is declined and prefixes τ like the article thus,

Singular.		
M.	F.	N.
N. οὗτος,	αὕτη,	τοῦτο,
G. τούτου,	ταύτης,	τούτου,
D. τούτῳ,	ταύτῃ,	τούτῳ,
A. τοῦτον,	ταύτην,	τοῦτο.
Dual.		
N. A. τούτῳ,	ταύτα,	τούτῳ,
G. D. τούτοιν,	ταύταιν,	τούτοιν.
Plural.		
N. οὗτοι,	αὗται,	ταῦτα,
G. τούτων,	τούτων,	τούτων,
D. τούτοις,	ταύταις,	τούτοις,
A. τούτους,	ταύτας,	ταῦτα.

Ὅδε is compounded of the Article, and the Particle ὅ. It is declined like the Article throughout.

Αὐτός and ἑξείνος, are declined like ὅς, ἡ, ὅ.

3.

From the personal pronouns and αὐτός, are compounded, ἐμαυτοῦ, σεαυτοῦ, ἑαυτοῦ.

Singular.	Plural.
N. —, —, —,	N. —, —, —,
G. ἐαυτοῦ, ἐαυτῆς, ἐαυτοῦ,	G. ἐαυτῶν, ἐαυτῶν, ἐαυτῶν,
D. ἐαυτῷ, ἐαυτῇ, ἐαυτῷ,	D. ἐαυτοῖς, ἐαυταῖς, ἐαυτοῖς,
A. ἐαυτόν, ἐαυτήν, ἐαυτό.	A. ἐαυτούς, ἐαυτάς, ἐαυτά.

In like manner are declined ἐμαυτοῦ and σεαυτοῦ, but in the Singular only: they want the Dual and Plural.

Ἀλλήλων.

Dual.		Plural.	
N. A.	ἀλλήλω, ἀλλήλα,	N. —,	G. ἀλλήλων,
G. D.	ἀλλήλοιν, ἀλλήλαιιν.	D. ἀλλήλοισι, ἀλλήλαισι,	A. ἀλλήλους, ἀλλήλας, ἀλλήλα

4.

Τίς, any.

Singular.		Dual.		Plural.	
N.	τίς,	N.	τινὲς,	N.	τινὲς,
G.	τινὸς,	G.	τινοῖν.	G.	τινῶν,
D.	τινὶ,	D.	τινοῖν.	D.	τισὶ,
A.	τινά,	A.	τινά,	A.	τινά.

Δεῖνα, some one.

Singular.				Plural.	
N.	ὁ, ἡ, τὸ,	δεῖνα,	N.	οἱ, δέινες,	
G.	τοῦ, τῆς, τοῦ,	δεῖνος,	G.	τῶν, δείνων,	
D.	τῷ, τῇ, τῷ,	δεῖνι,	D.	—, —,	
A.	τόν, τήν, τό,	δεῖνα.	A.	—, —.	

[It is sometimes also indeclinable ; as, τὸν δεῖνα, τὸν τοῦ δεῖνα. *Aristoph. Thesm.* 622.]

Remarks on the Pronouns.

1. Personal Pronouns.

[Obs. 1. The Dialects of the Personal Pronouns, at large, are given in the Remarks on the Dialects, towards the end of the volume.]

[Obs. 2. In the genitive singular, ἐμοῦ, σοῦ, οὗ, are Attic contractions from the Ionic forms ἐμέο, σέο, έο. When the genitive dative and accusative singular of ἐγὼ are *emphatic*, they are written ἐμοῦ, ἐμοί, ἐμέ; otherwise μοῦ, μοί, μέ. The Dual forms, νῶ, νῶν; σφῶ, σφῶν; are Attic. In the plural,

ἡμεῖς, ὑμεῖς, and σφεῖς, are contractions from ἡμέες, ὑμέες, σφέες ; and so of the other cases. In the Dative, however, a different change occurs ; ἡμῖν and ὑμῖν are contracted from ἡμέσι, ὑμέσι, and have the ν ἐπελκυστικόν added.]

[Obs. 3. The pronoun οὗ is very seldom used in the Attic dialect ; since, in order to express a reflexive meaning, ἑαυτοῦ takes its place. Among the Ionic and Epic writers, however, it is more frequently employed, not only in a reflexive sense, but also, and more generally, for the oblique cases of αὐτός.]

[Obs. 4. According to Theodosius Alexandrinus, (ed. Goetling.) the ancient pronoun of the third person was ἷ, whence the Latin *is*, *ejus*.]

2. Possessive Pronouns.

[Obs. ἐός, ἡ, ὄν, occurs only in the singular in the Ionic and Doric writers, and in the poets ; ὅς is an abbreviated form from ἐός : σφωῖτερος occurs only in the Ionic Poets, as also νωῖτερος : ἡμέτερος was used sometimes for ἐμός, as ἡμεῖς for ἐγώ : σφέτερος is sometimes used by the Attic poets for the pronoun possessive of the third person singular.]

3. Demonstrative Pronouns.

[Obs. 1. In ὅδε, the enclitic δε is annexed only to give greater strength. Instead of this δε, the Attics also annex the syllable δί ; as ὀδί, ἡδί, τοδί ; which is analogous to the Latin *hicce*.]

[Obs. 2. In the pronoun οὗτος, the Ionians frequently insert ε before the termination of the case, as τουτέω, τουτέων, τουτέους. The Attics annex an ι to this pronoun in all cases and genders, to give a stronger emphasis ; as ούτοσί, αὐτηί. In the neuter, this ι took the place of ο and α ; as τουτί, ταυτί. For the same reason the Latins annexed *met*, *te*, *pte*, *ce* ; as *egomet*, *tute*, *meapte*, *hicce*. Hence ούτοσί is only used in an absolute designation, οὗτος with reference also to a pronoun relative which follows it.]

[Obs. 3. Instead of ι the syllables γί and δί are annexed to the case which end in a short vowel, for the same purpose ; as τουτογί, ταυταγί, τουτοδί. This appears only to have been used in familiar discourse, as it occurs in the comic writers alone. Ὀδί also does not occur in the tragedians. From this we must distinguish the ι which the Attics and Ionians frequently annex to the dative plural, as τοῦτοισι, ταῦταισι.]

[Obs. 4. Some adjectives compounded with οὗτος follow its declension, but reject the τ throughout, as τοσοῦτος, τοσαύτη, τοσοῦτο, from τοσός : τριοῦτος, τριαύτη, τοιοῦτο, from τοῖος : ἑηλι-

κοῦτος, τηλικαύτη, τηλικούτο, from τηλίκος. The *paragogicum* is often annexed to these also, as τοιουτονί, τοιουτοιί; τσιαυταί, τσιαυταί.]

[Obs. 5. The Attics sometimes use τοῦτον for τοῦτο; as τοῦτον πέλαγος, *Pausan.* 8. 54. (See Obs. 9. below.) So also, τοσοῦτον for τοσοῦτο, and τοιοῦτον for τοιοῦτο. *Xen. Cyrop.* 1. 1. *Thucyd.* 2. 50. In like manner, τὸ ἄλλον for τὸ ἄλλο, *Arrian. Exp. Alex.* 1. 19.]

[Obs. 6. ἐκεῖνος has also the *paragogicum*; as, ἐκεῖνοσί, ἐκεῖνοῦ, ἐκεῖνονί. For ἐκεῖνος, the Ionians and likewise the Attic tragic writers used καῖνος. The Æolians said κῆνος. The Dorians τῆνος.]

[Obs. 7. αὐτός was used for the third person; and yet it has the proper signification of *he, she, it*, only in the oblique cases; and even in these only when they stand *after* some other word or words in the clause. In the nominative, and in the oblique cases when these last *begin* a clause, it signifies, not *he* or *him*, but *he himself, himself, &c.*; thus ἔδωκεν αὐτοῖς, *he gave to them*; οὐχ ἔωρακας αὐτόν; *thou hast not seen him*; but αὐτὸς ἔφη, *he himself said it*; παρεγένοντο αὐτοὶ, *they themselves were present*; αὐτόν ἔωρακα, *I have seen the person himself*; αὐτοῖς ἔδωκε, *he gave to the persons themselves*; &c. When the article immediately precedes, the phrase means *the same*; as ὁ αὐτὸς ἀνὴρ, *the same man*; τὸ αὐτό or τάντο, *the same thing*.]

[Obs. 8. αὐτοῦ, αὐτῶ, αὐτόν, &c. with the rough breathing on the initial syllable, are not from αὐτός immediately, but are contracted for ἑαυτοῦ, ἑαυτῶ, ἑαυτόν &c.]

[Obs. 9. The Attics frequently use ταῦτόν, for τὸ αὐτό, *Aristoph.* 253. *Xen. Ages.* 3. 2. *id. Anab.* 6. 3. &c.]

4. Reciprocal Pronouns.

[Obs. 1. These pronouns are not compounded of ἐμέ, σέ, ἐ, and αὐτός, but of ἐμέο, σέο, ἐο, old *genitive* forms for ἐμοῦ, σοῦ, οὗ. These pronouns never occur in Homer as one vowel, but separate, as ἐμὲ αὐτόν, σὲ αὐτόν, ἐ αὐτόν, &c. In Herodotus they are separated and transposed; as, αὐτοῦ ἐμεῦ, αὐτῶ μοι &c. The Attics separate or transpose, when they wish to convey a *reflexive* meaning: for it is observable, that in these compound pronouns, unless thus arranged, αὐτός loses its peculiar force; thus, σταντόν means *thee* merely, but αὐτόν σε, *thee thyself*.]

[Obs. 2. Properly, according to their composition, only the *genitive* of these pronouns should have been in use. It

is owing to arbitrary usage, that ἐμέο, σέο, and ἑο, are compounded with other cases of αὐτός besides the genitive.]

[Obs. 3. Whenever there is need of a plural for ἐμαυτοῦ, and σεαυτοῦ, the parts of the compound are declined separately; as ἡμεῖς αὐτοί, ὑμεῖς αὐτοί, ἡμῶν αὐτῶν, ὑμῶν αὐτῶν, &c.]

5. Indefinite Pronouns.

[Obs. 1. The Indefinite τις, as being an enclitic, is commonly used without an accentual mark; the interrogative τίς (who?) has the accent always on the ι in the dissyllable cases, (τίνες, τίσι,) and is thereby distinguished, as also in the nominative singular, by the invariable acute accent, from the indefinite τις.]

[Obs. 2. The Ionians said for τινός, τινί, &c. τέο, and contracted, τεῦ. Dat. τέω. Gen. pl. τέων, Dat. τέοις, τέοισι. The Attics contracted τινός into του, τινί into τω, in all the genders, and wrote them without an accent. In the plural they used only τινῶν, τισί. There existed also different forms of the pronouns τις and τέος. The Grammarians say, that from τινός a new nominative τίος, τίου, τίω was formed; and from this, according to them, came τοῦ, by the Ionians resolved into τέο and τέω.]

6. Remarks on the combination of ὅς and τις.

[Obs. 1. The indefinite τις is sometimes subjoined to the relative ὅς, and a new form arises, with the signification, *whosoever*, which has each of its constituent parts separately declined; as ὅστις, ἥτις, ὃ τι, (or ὅ, τι, to distinguish it from ὅτι, *that*.) Gen. οὗτινος, ἧστινος, οὗτινος; Dative ᾧτινι, ἧτινι, ᾧτινι; &c.]

[Obs. 2. Homer says ὃ τις, for ὅστις, and retains, with the rest of the Ionic writers, the ὃ unchanged in all the cases, as ὅτεν, *Od.* γ'. 124. and ὅττεο, ὅττεν, *Od.* α'. 124. χ'. 377. γ'. 121. for οὗτινος, ἧστινος. So, also in the dative ὅτεν, *Il.* δ. 664. Accus. ὅτινα, *Od.* δ'. 204. Nom. Pl. Neut. ὅτινα, *Il.* χ'. 450. Gen. ὅτεων, *Od.* κ'. 39, &c. The Attics retained this in the genitive and dative singular; as ὅτου, ὅτω, for οὗτινος, ᾧτινι. The form ὅτων, however, also occurs, *Xen. Anab.* 7. 6. and likewise ὅτοις in Sophocles and Aristophanes.]

[Obs. 3. Instead of the neuter plural ἅτινα, Homer and Herodotus have ἅσσα, from the Doric σὰ for τινά. The Attics instead of this say ἅττα. This last, however, must not be confounded with ἅττα, which the Attics used in certain combinations, particularly with adjectives, for the neuter plural

τινὰ ; as ἄλλ' ἄττα, ἕτερ' ἄττα, τοιαῦτ' ἄττα, and for which the form ἄσσα occurs, *Od.* τ'. 218.]

VERB.

VERBS are of two kinds ; 1. in Ω, 2. in ΜΙ.

[Verbs in Ω are either such as have a consonant before ω, or such as have a vowel, α, ε, ο, before it. The former are called *barytone* verbs ; because they have the acute accent on the penultima, and the last syllable necessarily has the grave accent, (βαρὺν τόνον,) not expressed in writing : the latter are called *pure*, or *contracted*, verbs, because ω is contracted by the Attics into one vowel with the preceding : they are also styled *circumflex* verbs, because, after contraction, the ω receives a circumflex ; as φιλέω, φιλῶ. These, however, are not at all different from the barytons, since it is merely required to contract in the present and imperfect.]

Verbs have three Voices ; the *Active*, *Passive*, and *Middle* : Five Moods ; *Indicative*, *Imperative*, *Optative*, *Subjunctive*, and *Infinitive* :

Nine Tenses ; *Present*, *Imperfect*, *Perfect*, *Pluperfect*, *First* and *Second Future*, *First* and *Second Aorist*, and, in the *Passive*, *Paulo-post-futurum* :

Three Numbers ; *Singular*, *Dual*, and *Plural*.

[*Obs.* 1. The older Grammarians, and the earliest modern ones, reckoned *fourteen* conjugations ; seven of *barytone* verbs, according to the characteristic consonant of the present tense, and the formation of the future ; three of verbs *circumflex* ; and four of verbs in μΙ. 1. Barytone verbs. 1st. in β, π, φ, πτ, Future ψ. 2d. in γ, κ, χ, κτ, Future ξ. 3d. in δ, θ, τ, Future in σ. 4th. in ζ, σσ, ττ, Future ξ or σ. 5th. in λ, μ, ν, ρ, Future ῶ. 6th. ω pure, as αὔω, Future σ. 7th. in ξ and ψ, Future ῆσω. II. Verbs *circumflex*. 1st. ἔω. 2d. in ᾠω. 3d. in ὠω. III. Verbs in μΙ. 1st. in ημΙ, ης, Infin. εἶναι. 2d. in ημΙ, ης, Infin. ἀναι. 3d. in ωμΙ, Infin. ὄναι. 4th. in υμΙ, Infin. ὕναι. The modern and more simple division takes its origin from Vervej and Weller.]

[OBSERVATIONS

ON THE

VOICES OF THE GREEK VERB.

THE Active and Passive Voices having nothing very peculiar in their signification, as compared with those of the Latin language; we shall confine ourselves, therefore, to a consideration of the Middle Voice.

The *Middle Voice*, in Greek, is so called, because it has a *middle* signification between the Active and Passive Voices, implying neither action nor passion simply, but an union, in some degree, of both. Middle Verbs may be divided into *Five Classes*, as follows:

1. In Middle Verbs of the *First Class*, the action of the Verb is reflected *immediately* back upon the agent; and hence Verbs of this Class are exactly equivalent to the *Active Voice* joined with the *Accusative* of the reflexive Pronoun; as λούω, *I wash another*; λούομαι, *I wash myself*; the same as λούω ἑμαυτόν.

2. In Middle Verbs of the *Second Class*, the agent is the *remote* object of the action of the Verb. with respect to whom it takes place; so that Middle Verbs of this Class are equivalent to the *Active Voice* with the *Dative* of the reflexive Pronoun (ἑαυτῷ, σεαυτῷ, ἑαυτῶ); as αἰεῖν, *to take up any thing for another, in order to transfer it to another*; αἰεῖσθαι, *to take up in order to keep it one's self, to transfer to one's self*. Hence Verbs of this Class carry with them the idea of a thing's being done *for one's self*.

3. Middle verbs of the *Third Class* express an action which took place at the command of the agent, or with regard to it; which is expressed in English by *to cause*. In other words, this Class may be said to signify, *to cause any thing to be done*; as γράφω, *I write*, γράφομαι, *I cause to be written*; *I cause the name, as of an accused person, to be taken down in writing by the magistrate before whom the process is carried, or simply, I accuse*.

4. The *Fourth Class* of Middle Verbs includes those which denote a *reciprocal* or *mutual* action; as σπένδεται, *to make*

libations along with another, to make mutual libations, i. e. to make a league ; διαλίσσθαι, to dissolve along with another, to dissolve by mutual agreement. To this class belong Verbs signifying "to contract," "quarrel," "contend," &c.

5. The Fifth Class comprehends Middle Verbs of the First Class, when followed by an Accusative, or some other Case ; in other words it embraces all those Middle Verbs which denote an action reflected back on the agent himself, and which are at the same time followed by an Accusative, or other Case, which that action farther regards ; as, ἀναμνάσθαι τι, to recall any thing to one's own recollection.

6. As regards the Tenses of the Middle Voice, the student will take notice, —

(a) That the Future Middle has usually an Active, sometimes a Passive sense, while the Future Passive has seldom, if ever, the signification of the Middle.

(b) In many Verbs the Aorist Passive has a Middle signification. In such Verbs, either the Aorist Middle is obsolete or rare, or else it has one of the meanings of the Verb, and generally the original one, appropriated to itself, and the Passive Aorist another : thus, the Aorist Passive σταλῆναι, is attached with the medial signification to στέλλεσθαι, to journey ; whereas στείλασθαι, the proper Aorist middle, belongs only to στέλλεσθαι, to clothe one's self, or send for.

(c) The Perfect Middle, in some Verbs, supplies the place of the Perfect Active, this latter Tense being obsolete on account of euphony ; as ἔκτονα, ἀκήκχα, ἔσπορα, ἔλειπα, οἶδα, πέπονθα, τέτοχα, &c. In many verbs, however, the Perfect Middle is found with an Intransitive meaning, clearly based upon, and deducible from, its Middle meaning. To understand the examples which follow, the student will bear in mind the peculiar force of the Perfect Tense of the Verb in all the Voices, viz. its reference to a continued action. Thus :

¹ Ἀγνοῖμι, I break. Perf. Middle, ἔαγα, I have caused myself to be broken, (by not offering, for example, sufficient resistance,) and I continue broken, i. e. I am broken.

¹ Ἀνοίγω, I open. Perf. M. ἀνέωγα, I have caused myself to be opened, (speaking, for example, of a door which does not offer sufficient resistance in remaining shut,) and I continue open, i. e. I stand open.

¹ Εγείρω, I awaken. Perf. M. ἐγέγηογα, I have awakened myself, and continue awake, i. e. I am awake.

Ἐλπῶ, *I give hopes.* Perf. M. ἔδωκα, *I have given myself hopes, and I continue in hopes, i. e. I hope.*

Ὀλοῦμι, *I destroy.* Perf. M. ὤλωλα, *I have destroyed or ruined myself, and I continue ruined, i. e. I am undone.*

Πήγνυμι, *I fix.* Perf. M. πέπηγα, *I have fixed myself, and continue fixed, i. e. I am fixed.*

Μένω, *I remain.* Perf. M. μέμνηνα, *I have caused myself to remain, and I continue remaining, i. e. I persevere.* The perfect Active, μεμνήνηκα, merely signifies, *I have remained.*

Πράσσω, *I do.* Perf. M. πέπραγα, *I have caused myself to do, I have acted in such a way as to do ; hence πέπραγα καλῶς, I have caused myself to do well, I have acted in such a way as to do well, and I continue to do well, i. e. I do well, I am fortunate, or prosperous.*

The list might be extended farther, but a sufficient number of examples have been cited to show that the Perfect Middle can only obtain its Intransitive meaning through its Middle one. It seems therefore incorrect to term it, as some Grammarians have done, the *Second Perfect Active*.

(d) The Perfect and Pluperfect Passive are often used in a Middle sense. This appears in general to be the case, when the corresponding Middle Tenses are either obsolete or rare.]

[The Doctrine of the Moods and Tenses will be given at the end of the Syntax.]

The Verb ἔμμι, *to be.*

INDICATIVE MOOD.

Present Tense.

Sing. εἰμί,	εἷς or εἶ,	ἐστί,
<i>I am,</i>	<i>thou art,</i>	<i>he is,</i>
Dual.	ἐστόν,	ἐστόν,
	<i>you two are,</i>	<i>they two are.</i>
Plur. ἐσμέν,	ἐστέ,	εἰσί,
<i>we are,</i>	<i>ye are,</i>	<i>they are.</i>

Imperfect, ἦν, *I was.*

S. ἦν,	ἦς,	ἦ or ἦν.
D. ἦτον,	ἦτον,	ἦτην,
P. ἦμεν,	ἦτε,	ἦσαν,

Future, ἔσομαι, *I will be.*

S. ἔσομαι,	ἔσῃ,	ἔσεται,
D. ἔσομεθον,	ἔσεσθον,	ἔσεσθον,
P. ἐσόμεθα,	ἔσεσθε,	ἔσονται.

IMPERATIVE MOOD.

Present and imperfect, ἴσθι, *be thou.*

S. ἴσθι or ἔσο,	ἔστω,
D. ἔστων,	ἔστων,
P. ἔστωτε,	ἔστωσαν.

OPTATIVE MOOD.

Present and Imperfect, εἶην, *I might be.*

S. εἶην,	εἶης,	εἶη.
D. εἶητον,	εἶητον,	εἶητην,
P. εἶημεν,	εἶητε,	εἶησαν or εἶεν.

Future, ἐσοίμην, *I would be.*

S. ἐσοίμην,	ἐσοιο,	ἐσοιτο,
D. ἐσοίμεθον,	ἐσοισθον,	ἐσοίσθην,
P. ἐσοίμεθα,	ἐσοισθε,	ἐσοιντο.

SUBJUNCTIVE MOOD.

Present and Imperfect, ᾧ, *I may be.*

S. ᾧ,	ᾗς,	ᾗ,
D. ᾗτον,	ᾗτον,	ᾗτον,
P. ᾧμεν,	ᾗτε,	ᾧσι.

INFINITIVE MOOD.

Present and Imperfect.

εἶναι, to be.

Future.

ἔσεσθαι, to be about to be.

PARTICIPLES.

Present.

N. ὄν, οὐτα, ὄν, *being.*

G. ὄντος, οὔτης, ὄντος.

Future.

N. ἐσόμενος, ἐσομένη, ἐσόμενον, *about to be.*

G. ἐσομένου, ἐσομένης, ἐσομένου.

Remarks on Εἰμί.

[Obs. 1. The root of εἰμί is the old verb ἔω; hence εἶς and εἷ in the second person, of which, however, εἷ is more used than the other. It is remarkable that the form εἰμί is actually an Æolic one, received into the common dialect. From ἔω the form ἡμί properly arose. The Bæotians, however, a branch of the Æolians, used εἰ for ἡ, and hence said εἰμί for ἡμί, which was copied into the Attic and common dialects.]

[Obs. 2. The original form of the imperfect, appears to have been, ἔα, ἔας, ἔε, &c. *Il.* δ. 321. ε. 887. *Herod.* 1. 187, &c. Instead of this, Homer has also ἦα, *Il.* ε. 808, &c. which was probably a purer Ionic form than the first. From this old imperfect, arose by contraction the Attic ἦ, ἦς, ἦ, &c. : thus, ἔα contracted ἦ; ἔας contr. ἦς; ἔε contr. ἦ; and, with the ν ἐφέλκυστικόν, ἦν; which form is more common than ἦ.]

[Obs. 3. Instead of ἦς, the Attics more commonly said ἦσθα; instead of ἦτον, ἦτην, they used more frequently ἦστον, ἦστην; and in the plural ἦστε for ἦτε. In the third person plural, ἦν, occurs for ἦσαν in an inscription in *Æschines* in *Ctes.* p. 173, and also in *Hesiod.* *Th.* 321. *Herod.* 5. 12; but particularly in the Doric, as in *Epicharmus*, *ap.* *Athen.* 2. p. 250, &c.]

[Obs. 4. ἔσομαι, the future of εἶμι, is borrowed from the middle. In the second person singular, it has also ἔσει for ἔσῃ, and in the third person, ἔσται by contraction for ἔσεται; this form ἔσται is the one most commonly used.]

[Obs. 5. A pluperfect form, as it is called, is generally added in grammars; as. ἤμην, ἤσο, ἤτο; ἤμεθεν, ἤσθον, ἤσθην; ἤμεθα, ἤσθε, ἤντο. This, however, is properly an imperfect middle, and does not make its appearance in the best grammars: it is disapproved of by the Grammarians.]

[Obs. 6. Instead of ἴσθι in the imperative, there was also an old form ἔσο, or ἔσσο, Orl. ἀ. 303. γ. 200. from which the other persons are derived almost regularly. The student will be careful not to confound this ἴσθι with a form similar to it in every respect as regards appearance, viz. ἴσθι the imperative of ἴσθμι, contracted from ἴσαθι, and borrowed by εἰδῶ, I know.—The form ἔστων for ἔστωσαν, occurs in Xenophon, *Cyrop.* 4. 6. and 8. 6.]

[Obs. 7. The form εἶν is given in all grammars along with εἴησαν. It is, in fact, the most frequently used of the two. It occurs also adverbially in the sense of the Latin *esto! well, be it so!* and appears to have been retained in the language of common life from the old εἶε for εἴη, with ν ἐφελευστικόν; for the sense requires the singular, not the plural. It is met with chiefly in Plato and Aristophanes.]

Verbs in Ω.

There are four Conjugations of Verbs in ω, distinguished by the termination of the First Future.

The First Conjugation in ψω, as τύπτω, τύψω.

The Second in ξω, as λέγω, λέξω.

The Third in σω, as τρώ, τίσω.

The Fourth in a liquid before ω, as ψάλλω, ψαλλῶ.

General Observations.

[Obs. 1. When the First Person Plural ends in μέν, the Dual has no first person. The tenses to which this remark applies

are, all those of the Active voice, together with the Aorists of the passive.]

Obs. 2. In the Present, Perfect, and Future of the Indicative, and all the Subjunctive, the third person plural ends in *σι* or *ται*; and the second and third persons Dual are the same.

Obs. 3. The Imperfect, Pluperfect, and the two Aorists of the Indicative, together with all the Optative, form the Dual in *ον, ην*. [Elmsley, however, on *Aristoph. Acharn.* 773. says, that the 2d and 3d persons Dual were always alike.]

ACTIVE VOICE.

1. The Principal Parts.

Pres. *τύπτω*. 1st. Fut. *τύψω*. Perf. *τέτυφα*.
2d. Aorist, *ἔτυπον*.

2. The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	<i>τύπτω</i>	<i>τύπτ-ε</i>	<i>-οιμι</i>	<i>-ω</i>	<i>-ειν</i>	<i>-ων</i>
Imperf.	<i>ἔτυπτον</i>					
1st. Fut.	<i>τύψ-ω</i>	<i>τύψ-ον</i>	<i>-οιμι</i>	<i>-ω</i>	<i>-ειν</i>	<i>-ων</i>
1st. Aor.	<i>ἔτυψα</i>		<i>-αιμι</i>		<i>-αι</i>	<i>-ας</i>
Perfect.	<i>τέτυφα</i>	<i>τέτυφ-ε</i>	<i>-οιμι</i>	<i>-ω</i>	<i>-έναι</i>	<i>-ώς</i>
Pluperf.	<i>ἔτετύφειν</i>					
2d Aor.	<i>ἔτυπον</i>	<i>τύπ-ε</i>	<i>-οιμι</i>	<i>-ω</i>	<i>-εῖν</i>	<i>-ων</i>
2d Fut.	<i>τυπ-ῶ</i>		<i>-οῖμι</i>		<i>-εῖν</i>	<i>-ῶν</i>

3. Numbers and Persons.

INDICATIVE MOOD.

Present, *I strike*.

S. <i>τύπτω</i> ,	<i>τυπτεῖς</i> ,	<i>τυπτεῖ</i> ,
D.	<i>τυπτετον</i> ,	<i>τυπτετον</i> ,
P. <i>τύπτομεν</i> ,	<i>τυπτετε</i> ,	<i>τυπτουςι</i> :

Imperfect, *I was striking.*

S.	ἔτυπτον,	ἔτυπτες,	ἔτυπε,
D.		ἐτυπτετον,	ἐτυπέτην,
P.	ἐτύπτομεν,	ἐτυπτετε,	ἔτυπτον.

First Future, *I shall strike.*

S.	τύψω,	τυψεις,	τυψει,
D.		τυψέτον,	τυψέτον,
P.	τύψομεν,	τυψετε,	τυψουσι.

First Aorist, *I struck.*

S.	ἔτυψα,	ἔτυψας,	ἔτυψε,
D.		ἐτυψατον,	ἐτυπάτην,
P.	ἐτύψαμεν,	ἐτυψατε,	ἔτυψαν,

Perfect, *I have struck.*

S.	τέτυφα.	τέτυφας,	τέτυφε,
D.		τετυφατον,	τετυφατον.
P.	τετύψαμεν,	τετυφατε,	τετυφασι.

Pluperfect, *I had struck.*

S.	ἔτετύφειν,	ἔτετυφεις,	ἔτετυφει,
D.		ἐτετυφειτον,	ἐτετυφείτην,
P.	ἔτετύφειμεν,	ἐτετυφειτε,	ἔτετυφεισαν.

Second Aorist, *I struck.*

S.	ἔτυπον,	ἔτυπες,	ἔτυπε,
D.		ἐτυπετον,	ἐτυπέτην,
P.	ἐτύπομεν,	ἐτυπετε,	ἔτυπον.

Second Future, *I shall strike.*

S.	τυπῶ	τυπεῖς,	τυπεῖ,
D.		τυπεῖτον,	τυπεῖτον,
P.	τυποῦμεν,	τυπεῖτε,	τυποῦσι.

IMPERATIVE MOOD.

Present, *strike*.

S. τύπτε,	τυπτέτω,
D. τύπτετον,	τυπτέτων,
P. τύπτετε,	τυπτέτωσαν.

First Aorist, *strike*.

S. τύψον,	τυψάτω,
D. τύψατον,	τυψάτων,
P. τύψατε.	τυψάτωσαν.

Perfect, *have struck*.

S. τέτυφε,	τετυφέτω,
D. τετύφετον,	τετυφέτων,
P. τετύφετε,	τετυφέτωσαν.

Second Aorist, *strike*.

S. τύπε,	τυπέτω,
D. τύπετον,	τυπέτων,
P. τύπετε,	τυπέτωσαν.

OPTATIVE MOOD.

Present, *I might be striking*.

S. τύπτοιμι,	τυπτοις	τυπτοι,
D.	τυπτοιτον,	τυπτοίτην.
P. τύπτοιμεν,	τυπτοιτε,	τυπτοίεν.

First Future, *I might hereafter strike*.

S. τύψοιμι,	τυψοις,	τυψοι,
D.	τυψοιτον,	τυψοίτην,
P. τύψοιμεν,	τυψοιτε,	τυψοίεν.

First Aorist, *I might have struck*.

S. τύψαιμι,	τυψαις,	τυψαι,
D.	τυψαιτον,	τυψαιτήν,
P. τύψαιμεν,	τυψαιτε,	τυψαιέν.

Æolic First Aorist.

S. τύψαια,	τυψείας,	τυψείε,
D. τυψείατον,	τυψείατην,	
P. τυψείαμεν,	τυψείατε,	τυψείαν.

Perfect, *I might have been striking.*

S. τετύφοιμι,	τετυφοίς,	τετυφοί,
D. τετύφοιτον,	τετυφοίτην,	
P. τετύφοιμεν,	τετυφοίτε,	τετυφοίεν.

Second Aorist, *I might have struck.*

S. τύποιμι,	τυποίς,	τυποί,
D. τύποιτον,	τυποίτην,	
P. τύποιμεν,	τυποίτε,	τυποίεν.

Second Future, *I should hereafter strike.*

S. τυποῖμι,	τυποῖς,	τυποῖ,
D. τυποῖτον,	τυποῖτην,	
P. τυποῖμεν,	τυποῖτε,	τυποῖεν.

SUBJUNCTIVE MOOD.

Present, *I may strike.*

S. τύπτω,	τυπτής,	τυπτή,
D. τύπτητον,	τυπτήτην,	
P. τύπτωμεν,	τυπτήτε,	τυπτωσι.

First Aorist, *I may have struck.*

S. τύψω,	τυψής,	τυψή,
D. τύψητον,	τυψήτην,	
P. τύψωμεν,	τυψήτε,	τυψωσι.

Perfect, *I may have been striking.*

S. τετύφω,	τετυφής,	τετυφή,
D. τετύφητον,	τετυφήτην,	
P. τετύφωμεν,	τετυφήτε,	τετυφωσι.

Second Aorist, *I may have struck.*

S. τύπω,	τυπῆς,	τυπῇ,
D. τυπῆτον,	τυπῆτον,	τυπῆτον,
P. τύπωμεν,	τυπῆτε,	τυπώσι.

INFINITIVE MOOD.

Present, τύπτειν, *to strike.*

First Future, τύψειν, *to be going to strike.*

First Aorist, τύψαι, *to have struck.*

Perfect, τετυφέναι, *to have been striking.*

Second Aorist, τυπεῖν, *to have struck.*

Second Future, τυπεῖν, *to be going to strike.*

PARTICIPLES.

N. τύπτων,	τυπτούσα,	τυπτον,
G. τύπτοντος,	τυπτούσης,	τυπτοντος, &c.

First Future, *going to strike.*

N. τύψων,	τυψούσα,	τυψον,
G. τύψοντος,	τυψούσης,	τυψοντος.

First Aorist, *having struck.*

N. τύψας,	τυψασα,	τυψαν,
G. τύψαντος,	τυψάσης,	τυψαντος.

Perfect, *who has been striking.*

N. τετυφώς,	τετυφύα,	τετυφός,
G. τετυφότης,	τετυφύας,	τετυφότης.

Second Aorist, *having struck.*

N. τυπῶν,	τυπουῖσα,	τυπὸν,
G. τυπόντος,	τυπουῖσης,	τυπόντος.

Second Future, *going to strike.*

N. τυπῶν,	τυπουῖσα,	τυπουῖν,
G. τυπούντος,	τυπουῖσης,	τυπούντος.

General Observation.

Obs. In the English expression of the tenses, &c. much precision is not to be expected. Their use and signification depend on the conjunctions and participles to which they are joined. The optative, for example, which, in its genuine sense, i. e. expressive of a wish, is never joined with *av*, is seldom used in the potential sense without it. [Again, the first and second aorist participles are rendered by *having*, when in fact the English language has no aorist participle, and *having* is the form of its perfect participle. If we were required to give a strict translation to an aorist participle, and such an one as would conform nearest to the idiom of our language, we should be compelled to use a tense of a verb; thus, τοῦτο ποιήσας ἀπῆλθεν, is commonly rendered, *having done this he departed*, when in fact it should be, *when he did this, he departed*. So ταῦτα ἀκούσας εἶπεν, *when he heard these things he said*. Sometimes a conjunction may be inserted in English, as ἰδὼν δὲ, ἐξέδραμε καὶ καθυλάττει, *and he saw and ran and kept barking.*]

AUGMENT.

Of the Nine Tenses,

Three receive an *Augment* continued through all the Moods : viz. the Perfect, Pluperfect, and Paulo-post-Futurum.

Three receive an *Augment* in the Indicative only : viz. the Imperfect, and the two Aorists.

Three receive no *Augment* : viz. the Present and the two Futures.

There are *Two* Augments ; the *Syllabic*, when the Verb begins with a Consonant ; the *Temporal*, when the Verb begins with a vowel. The Syllabic is so called, because it adds a *Syllable* to the word ; the Temporal, because it increases the *time* or quantity of the initial vowel.

[Obs. 1. In Homer, Hesiod, and other old Poets, the use of the Augment is very fluctuating. The same word occurs sometimes with the Augment, and sometimes without it, while other words again have it regularly. This diversity does not appear to have been caused by the revisers, the Grammarians, or transcribers, since the restoration of consistency in this respect would entirely destroy the measure and rhythm of the verses. In Herodotus and other prose writers, the Augment is almost regular, but it is also sometimes omitted. The Attics again observed it regularly, except in passages of the poets where the language was formed upon the model of the ancient language, as, for example, in the chorusses of the Dramatic writers.]

[Obs. 2. The Augment appears originally to have consisted, in all cases, of the prefix ε, as well in words beginning with a vowel as in those which began with a consonant. Thus we still find in the old Ionic Poets, ἐάφθη for ἡφθη; ἔεστο for εἶστο, &c. This kind of Augment occurs more rarely in Herodotus, and only in certain words; as, ἐάνδανε, ἔαδε, ἐάλωκα, ἐόργεε, &c. On the other hand we find in him, οἶκα, οἰκῶς, for the Homeric οἶκα, οἰκῶς. The Attics retained this ε in some words; as, for example, in ἔαξε, ἐάγη, ἐαγῶς, from ἄγω *frango*, to distinguish them from ἤξα. &c. from ἄγω *fero*: in ἐάλωκα and ἐάλω: in οἶκα, οἰλπα, οἰργα, because in these three the characteristic of the perfect middle, οι and ο, could not be effaced: but particularly in verbs beginning with a vowel which is not capable of being lengthened, as ἐώθουν, ἔωσμαι, from ὠθέω; ἐωνούμην, ἐώνημαι, from ὠνέσμαι; ἐούρου, from ούρέω. Afterwards, however, the usage was thus far determined, that ε was only prefixed to verbs which began with a consonant; while in others beginning with a vowel, it coalesced with a long vowel or a diphthong. The first is called, as has been already stated, the *Syllabic Augment*, the latter the *Temporal*.]

Obs. 3. The Augment serves to prevent ambiguity; else the Imperfect ὕπτε would be confounded with the Imperative, and the First Aorist ὕψας with the Participle.

1. Syllabic Augment.

RULES.

1. The *Imperfect* and the *Two Aorists* simply prefix an ε, as ἔτυπτον, ἔτυψα, ἔτυπον,

2. The Augment of the *Perfect* tense is formed by repeating the initial consonant of the verb, and by annexing an *ε*, as *τέτυφα*. This repetition of the initial consonant is called *Reduplication*. If the initial consonant be an aspirate, then, according to the rules of Euphony, instead of the aspirate, the corresponding *smooth* must be used, as *φιλέω*, *I love*, perfect, *πεφίληκα*, not *φεφίληκα*; *θύω*, *I sacrifice*, perf. *τέθυκα*, not *θέθυκα*.

3. The Augment of the *Pluperfect* is formed by prefixing *ε* to the Reduplication of the Perfect, as *ἔτετύφειν*.

4. The *Paulo-post-futurum*, which is formed from the Perfect, has the reduplicative augment like that tense, as *τετύφομαι*.

Exceptions and Remarks.

OBS. 1.

[1. In Verbs beginning with *ξ*, after the augment *ξ* is doubled, as *ξίπτω*, *I cast*, imperfect, *ἔξριπτον*; *ξέω*, *I flow*, imperfect, *ἔρρεον*.]

[2. In the three verbs *βούλομαι*, *I will*, *δύναμαι*, *I am able*, *μέλλω*, *I am about*, the Attics often prefix the *temporal* instead of the *syllabic* augment: as *ἡβουλόμην*, *ἡδυνάμην*, *ἡμελλον*. There appears indeed to be some analogy between these verbs in point of meaning.]

[3. The Ionians, and all the Poets except the Attics, often omit the augment in the imperfect, pluperfect, and the two aorists; as *καίοντο*, for *ἐκαίοντο*; *τύφεισαν* for *ἔτετύφεισαν*; *δέξατο* for *ἐδέξατο*; *βῆ* for *ἔβη*. In the pluperfect this is done even in prose.]

[4. In Homer, Hesiod, and other poets, the second aorist active and middle often receive the reduplication, and retain it throughout the moods; as *κεκίμικον κεκάμω*; for *ἐκάμικον*, *κάμω*; from *κάμικω*; *πέπιθον*, *πεπιθεῖν*; for *ἐπιθον*, *πιθεῖν*; from *πίθω*.]

OBS. 2.

1. If the verb begin with ξ , the perfect and pluperfect do not take the reduplication, but the ξ is doubled, and ϵ prefixed, as $\xi\rho\iota\pi\tau\omega$, $\xi\rho\iota\pi\tau\alpha$. [vid. Obs. 1. Rule 1. Homer, however, has $\xi\epsilon\rho\upsilon\pi\omega\mu\acute{\epsilon}\nu\alpha$, *Od.* ζ. 59.]

2. When a verb begins with a double consonant, instead of the reduplication, ϵ alone is used, as $\zeta\eta\tau\acute{\epsilon}\omega$, $\acute{\epsilon}\zeta\eta\tau\eta\kappa\alpha$; $\xi\acute{\epsilon}\omega$, $\acute{\epsilon}\xi\epsilon\sigma\mu\alpha\iota$; $\psi\acute{\alpha}\lambda\lambda\omega$, $\acute{\epsilon}\psi\alpha\lambda\lambda\alpha$.

3. In most cases also where the verb begins with two consonants, no reduplication takes place, but ϵ alone is used; as $\sigma\pi\epsilon\iota\rho\omega$, $\acute{\epsilon}\sigma\pi\alpha\rho\mu\alpha\iota$; $\phi\theta\acute{\epsilon}\iota\rho\omega$, $\acute{\epsilon}\phi\theta\alpha\rho\kappa\alpha$; $\kappa\tau\acute{\iota}\zeta\omega$, $\acute{\epsilon}\kappa\tau\iota\sigma\mu\alpha\iota$.

[To this last, however, there are exceptions. 1. When a verb begins with two consonants, the first of which is a mute and the second a liquid, the general rule operates; as $\gamma\rho\acute{\alpha}\phi\omega$, $\gamma\acute{\epsilon}\gamma\rho\alpha\phi\alpha$; $\pi\acute{\nu}\epsilon\omega$, $\pi\acute{\epsilon}\pi\eta\nu\epsilon\upsilon\kappa\alpha$; $\kappa\lambda\acute{\iota}\nu\omega$, $\kappa\acute{\epsilon}\kappa\lambda\iota\kappa\alpha$. But $\gamma\nu$, and often $\gamma\lambda$, assume only a single ϵ , as $\gamma\nu\omega\rho\acute{\iota}\zeta\omega$, $\acute{\epsilon}\gamma\nu\omega\rho\iota\sigma\mu\alpha\iota$; $\kappa\alpha\tau\alpha\gamma\lambda\omega\tau\acute{\iota}\zeta\omega$, $\kappa\alpha\tau\epsilon\gamma\lambda\omega\tau\iota\sigma\mu\acute{\epsilon}\nu\omicron\varsigma$. 2. The verbs $\kappa\acute{\alpha}\tau\omicron\mu\alpha\iota$, and $\mu\acute{\nu}\alpha\omicron\mu\alpha\iota$, are also exceptions, and form $\kappa\acute{\epsilon}\kappa\tau\eta\mu\alpha\iota$, $\mu\acute{\epsilon}\mu\eta\eta\mu\alpha\iota$. 3. The irregular perfect $\pi\acute{\epsilon}\pi\tau\alpha\mu\alpha\iota$, must also be excepted.]

[4. In verbs beginning with λ and μ , the Ionians, Attics, and others, are accustomed to put $\epsilon\iota$ for $\lambda\epsilon$ and $\mu\epsilon$, as $\lambda\alpha\mu\beta\acute{\alpha}\nu\omega$, perf. $\epsilon\acute{\iota}\lambda\eta\phi\alpha$ for $\lambda\acute{\epsilon}\lambda\eta\phi\alpha$; $\mu\acute{\epsilon}\iota\rho\omicron\mu\alpha\iota$, perf. $\epsilon\acute{\iota}\mu\alpha\rho\mu\alpha\iota$ for $\mu\acute{\epsilon}\mu\alpha\rho\mu\alpha\iota$.]

5. The Perfect of Latin verbs also sometimes takes a reduplication, as *do*, *dedi*; *pungo*, *pupugi*; *tango*, *tetigi*, &c. [It is worthy of notice, that all the verbs which have this reduplication in the perfect, made it anciently in ϵ , proving this therefore to be a manifest derivation from the Greek form. Thus, in the early state of the Latin language, they said, according to the authority of Aulus Gellius, *memordi*, *peposci*, *pepugi*, *spespondi*, &c. Some verbs we perceive still retain this ϵ ; in others it is changed. Gellius states that Cicero and Cæsar both used these old forms.]

II. Temporal Augment.

The Temporal Augment in general changes

α into η , as $\acute{\alpha}\gamma\omega$, $\acute{\eta}\gamma\omicron\nu$.

ϵ into η , as $\acute{\epsilon}\lambda\pi\acute{\iota}\zeta\omega$, $\acute{\eta}\lambda\pi\iota\zeta\omicron\nu$.

ī into	ī, as ἱκάνω, ἱκανον.
o into	ω, as ὀπάζω, ὀπαζον.
ū into	ū, as ὕβριζω, ὕβριζον.
αι into	η, as αἶρω, ἥρον.
αυ into	ηυ, as αὐξάνω, ἡύξανον.
ευ into	ηυ, as εὐχομαι, ἡυχόμεν.
οι into	ω, as οἰκίζω, ὠκίζον.

·s is changed in some verbs into ει, as ἔχω, εἶχον.

eo is changed into εω, as ἐορτάζω, ἐώρταζον.

[Of the other vowels already long, α usually becomes η; while η, ω, ī, ū, admit no augment whatever; as, ἡττάομαι, ἡττώμεν, ἡττημαι, &c.]

Exceptions and Remarks.

[1. All these changes from the long to the short vowel, had their origin in the coalescing or contracting of the syllabic augment ε with the initial vowel of the verb; as ἐαγον, ἦγον; ἐελπιζον, ἦλπιζον. Among these contractions, those of εε into η, and εο into ω, are not so much in conformity with the common rule of contractions, as that of εε into ει.]

2. The verbs which change ε into ει, are the following :

εάω,	ἐλκύω,	ἐρύω.
εῖθω,	εἶπω,	εἴστιάω.
εθίζω,	εἵπομαι,	εἴχω.
εἴλω,	ἐργάζομαι,	εἴω.
ελίσσω,	εἶρω.	
ἐλκω,	εἶρύζω.	

[Of these, the verb εἶπω has given rise to much discussion. While some consider it merely as another instance of the change of ε into ει, others maintain that εἶπα, εἶπον, &c. do not properly come from εἶπω, but from the form εἴπω, with the first syllable lengthened after the manner of the Ionians; for they assert, that, if it be viewed as coming from εἶπω, ει would be an augment, and would be retained throughout the moods contrary to all analogy.]

[3. In general where the augment would *interfere with euphony*, or *produce confusion*, we find it omitted, and the verb remaining unchanged. The following instances are particularly worthy of notice.

[Verbs in α: No augment takes place in ἀηδίζομαι, ἀηθέσσω, αἶω, αῶ, only that in αω the short α is lengthened. The long α also remains unchanged in the old Attic, in ἀναλῶ, (commonly ἀναλίσκω,) ἀνέλωκα, ἀνάλωσα, &c. In modern Attic, however, and in the other dialects, we have alternately ἀνέλωτα and ἡνάλωσα, and in the perfect ἀνήλωκα and ἡνάλωκα.

[Verbs in ε: The ε remains unchanged in ἐρμηνεύω.

[Verbs in ει: These have no augment; with the single exception of εικάζω which takes one in the Attic writers, as, εἰκάζω, εἶκασα. εἶκασμαι; Att. ἤκασα, ἤκασμαι.

[Verbs in ευ: The usage in these is far from being certain; ευ is often changed into ηυ in editions, although the readings in this respect are very fluctuating; frequently one or more MSS. have ηυ where the editions give ευ. The Grammarians for the most part condemn ηυ. The verb εὐρίσκω, with a very few exceptions, never has ηυ.

[Verbs in οι: Some verbs in οι seldom or never receive the augment. Such are οἰνόω, and words compounded of οἰνός, and οἶαζ, as οἰωνοσκόπῳ, οἶακονομῶ. Others, as οἶώ, οἰμέω, occur only in Ionic, and on that account have no augment.

[4. The Attics in some words prefix ε instead of the temporal augment, particularly in verbs which begin with an immutable vowel, as, εἶξα for ἦξα; ἐάλωκα for ἦλωκα. They also prefix the syllabic augment to the temporal, as ἐώρων, ἐώρακα, from ὀράω; instead of which, the Ionic ὤρων, ὤρακα, rarely occur in their works. In the same manner, the compound ἀνείγω makes ἀνέωξα, ἀνέωγμαι, ἀνέωγα, not ἀνῶξα, ἀνῶγμαι.]

Attic Reduplication.

[In verbs which begin with a vowel, the Ionians, but still more the Attics, use a sort of reduplication, repeating the first letters of the perfect and pluperfect, but instead of the long vowel taking the corresponding short one; as, ἀγήγερα for ἡγερεκα, from ἀγείρω; ὀρώρυχα for ὠρυχα, from ὀρύσσω; ὀδῶδα for ὠδα, from ὀζω; ἐμήμεκα for ἡμεκα, from ἐμέω; ἐλήλυθα for ἡλυθα, from ἔρχομαι; ἀκήκοα for ἦκα, from ἀκούω; ἐλήλαμαι for ἡλαμαι, from ἐλάω.]

[In ἐγγήγορα a *g* is added, probably from the abbreviation of the present tense ἐγγρομαι for ἐγγείρομαι : ἀραιγήκα, ἀραιγήμαι, are merely Ionic forms for ἤρακα, ἤρημαι, from αἰρέω.]

[In the pluperfect the vowel is made long in the reduplication, as ἤκηκόειν ; ὤρώρυκτο ; ἤληλάμην ; except only ἐλήλυθα, which makes ἐληλύθειν.]

III. Augment in Compound Verbs.

1. Verbs compounded with a Preposition take the Augment between the Preposition and the Verb, as προσβάλλω, προσέβαλλον.

1. The prepositions [with the exception of περί,] throw away the final vowel when they stand in composition before a vowel ; as ἀπέχω, from ἀπό and ἔχω. [In the case of the preposition πρό, the ο is usually contracted with ε ; as προῦβη for προέβη, from πρό and βαίνω.]

2. If, after this elision, the Preposition comes before an *aspirate*, it changes its *soft* into an *aspirate* ; as ἀφαιρέω, from ἀπό and αἰρέω.

3. 'Ex in composition becomes ἐξ before a vowel, as ἐκφέρω, ἐξέφερον. 'Ev and σύν, which change the ν before a consonant, resume it before a vowel, as ἐμμένω, ἐνέμενον. Σύν sometimes drops the ν, as συζητέω. P is double after a vowel, as διαβέω.

2. Verbs compounded with εὖ and δὺς, if they are susceptible of the temporal augment, take it in the middle also between these particles and the verb ; as εὐορχέω, εὐώρχουν : δυσαρεστέω ; δυσηγίστουν.

[When, however, an immutable vowel or a consonant follows these particles, the verb either receives the augment at the beginning, as δυσωπέω, ἐδυσώπουν ; εὐφραίνομαι, ηὐφραίνομην ; δυστυχέω, δεδυστύχηκα ; or those beginning with εὖ more commonly take no augment, as εὐωχέομαι, εὐωχούμην.]

General Remarks on the Augment of Compound Verbs.

[Obs. 1. In the case of some compound verbs, whose simple verb is nearly or quite obsolete, the augment precedes the preposition. In this, however, the custom is not invariable, since many verbs of this kind in some writers receive the augment in the beginning, in others in the middle; thus, from καθέδω we have both ἐκάθευδον and καθηῦδον, the latter sometimes in the best writers; from κάθημαι we have ἐκάθημην and κάθημην.]

[Obs. 2. In general all such verbs as are not so much themselves compounded with another word, as derived immediately from a compound word of another part of speech, have the augment at the beginning; as οἰκοδομέω, οἰκοδομῶν, from οἰκοδόμος; στρατοπέδεύω, ἐστρατοπέδευσά, from στρατόπεδον. It will be found hence, that many verbs, in which the preposition enters, prefix the augment, they coming immediately from a compound term; as ἐναντιοῦμαι, ἠναντιοῦμην, from ἐναντίος; ἀντιβόλῳ, ἠντιβόλουν, from ἀντιβόλη. It is most usual, however, even in such verbs, that the augment follow the preposition, as ἐξεκκλησίασαν, from ἐκκλησιάζω, though it come from ἐκκλησία; προφητεύω, προεφήτευσά, though it come from προφήτης; ἐπιτηδεύω, ἐπιτετέηδευκα, though it come from ἐπιτηδης; &c.]

Obs. 3. Some verbs take an augment both before and after the preposition; as, ἀνορθόω, ἠνώρθουν; ἐνοχλέω, ἠνώχλουν; ἀνέχω, ἠνειχώμην, ἠνεσχόμην; παροινέω, ἐπαρώνησα, πεπαρώνηκα, ἐπαρυνήθην. [A still greater irregularity, however, exists in the verbs διακονέω and διαιτάω; from the former we have, in the writings of the modern Attics and Atticists, δεδιγκόνηκα, and from the other ἐδιήτησα, though the verbs respectively come from διακονος and δίαιτα, where the α forms the beginning of no new word.]

FORMATION OF THE TENSES.

The Imperfect

is formed from the present, by prefixing the Augment, and changing ω into ον, as τύπτω, ἔτυπον.

[Obs. The Ionians and Dorians use a peculiar augment, which consists in the termination σκον, in which case the proper augment is omitted; as πέμπεσκε for ἔπεμπε; ἔασκε for εἶα; δάμνασκε for ἐδάμνα. So also in the passive, ποιέεσκετο for ἐποίητο; βαλλέεσκετο for ἐβάλλετο. This form is even used by an Attic writer, Sophocles, *Antig.* 963. as παύεσκε.]

The First Future

is formed from the Present, by changing the last syllable in the

- First Conjugation into ψω, as *τύπτω, τύψω*;
- in the Second into ξω, as *λέγω, λέξω*;
- in the Third into σω, as *τίω, τίσω*;
- in the Fourth, by circumflexing the last syllable, and shortening the penultima, as *ψάλλω, ψαλῶ*.

[These several changes, which are more or less dependant upon the general principle of euphony, will be found explained under Obs. 2. next following.]

Verbs in *άω, έω, and όω*, in general change *α* and *ε* into *η*, and *ο* into *ω*; as *τιμάω, τιμήσω*; *φιλέω, φιλήσω*; *δηλώω, δηλώσω*. (Obs. 4.)

Four verbs change the soft of the first syllable into an aspirate breathing; viz.

ἔχω,	ἔξω.	τρέφω,	θρέψω.
τρέχω,	θρέξω.	τύφω,	θύψω.

[The reason of this change is given in Obs. 6. next following.]

[Obs. 1. The original termination of the future appears to have been the same in all verbs, namely *έσω*, from *ω*. Thus we find yet, *όλέσω* from *όλω*, *άρέσω* from *άρω*. The primitive form *έσω* underwent a double change: partly on account of

euphony, and partly to distinguish by different forms two senses of a word, in some verbs ε, in others σ, was rejected. The first form remained peculiar to the Æolians, and hence the Grammarians called ἄρσαι, κύρσαι, in Homer, Æolic forms; the second, which rejects σ, was chiefly peculiar to the Ionians and Attics, both of whom, the latter regularly, contract εω into ῶ. The Attics do this exclusively in verbs whose characteristic is λ, μ, ν, ρ; as ἀγγέλλω, fut. ἀγγεῖλῶ; βρέμω, fut. βρεμῶ; μένω, fut. μενῶ; σπείρω, fut. σπερῶ; in the rest they have for the most part σ, but in the futures in ἔσω, ἄσω, ὀσω, ἰσω, they very frequently reject σ, and contract what remains, as καλῶ for καλέσω, ἐλῶ for ἐλάσω, ὁμῶμαι for ὁμύσομαι, οἰκτιῶ for οἰκτίσω.

Thus from the original form of the future εσω, which remained only in some verbs, two new forms in σω and ἔω contracted ῶ, arose; the latter of which was used chiefly in verbs whose characteristic was λ, μ, ν, ρ, the former in the rest. The former is generally denominated the First Future; the other also is called the First Future in verbs whose characteristic is λ, μ, ν, ρ; in the rest it is termed the Second Future. This Second Future, however, is, after all, an imaginary tense, being a mere invention of the Grammarians, and ought in strictness to be banished from the common School-Grammars.]

[Obs. 2. All the changes mentioned above, as occurring in the several conjugations, are grounded upon the existence of the old form ἔω, and the principle of euphony. According to the rules of euphony, the consonants δ, θ, τ, ζ are omitted before σ, and the remaining consonants β, π, φ, γ, κ, χ, are united with the σ following, and form the double consonants, ψ and ξ; while if ν precedes δ, θ, τ, ζ, it is thrown out, but that the syllable may remain long, ι is inserted after ε; hence we have the following changes:

1st. Conjugation. Oldest form of the future, τυπτεύσω, rejecting ε, by Syncope, we have τυπτσω, rejecting τ before σ, by the rule of euphony, we have τυπσω; and lastly, by substituting the double consonant for πσ, there results τυψω.

2d. Conjugation. Oldest form of the future, λεγέσω, rejecting the ε we have λείσω, and by a substitution of the double consonant, λέξω. There are some classes of verbs, which fall under this conjugation, in which other and older forms of the present must be supposed in order to deduce the future in ξω; these are,

1. Verbs in ζω, as κράζω, οἰμῶζω, ὀλολύζω, στάζω. It is very probable that the original form of these verbs was in γω, as κράγω, οἰμῶγω, &c. This may be inferred from the second aorist ἔκραγον, and from the derivative forms οἰμωγή, ὀλολυγή, σταγών. Hence it is easy to account for the future in ζω; thus, oldest form κραγέσω, by syncope κράγσω, by substituting the double consonant κράξω: and in a similar way of the rest.

But some verbs in ζω have both ξω and σω in the future, as ἀρπάζω, παίζω, συρίζω, &c. In these ξω is the *ancient form*, which is retained in Doric; while σω is the *later and softened form*.

Other verbs in ζω take γ before ξ; as κλάζω, κλάγξω; πλάζω, πλάγξω. These come from old forms in γγω, as κλάγγω, πλάγγω; hence, oldest form κλαγγέσω, by syncope κλάγγσω, by substitution κλάγξω: and so of others.

2. Verbs in σσω and ττω, as φρίσσω, ταράσσω, σφάττω or σφάζω. The greater part, if not all of these, are derived from older forms in κω and χω: as φρίσσω, from φρίκω, whence φρίκη; ταράσσω, from ταράχω, hence ταραχέσω, by syncope ταράχσω, by substitution ταράξω; &c. There are also verbs in σσω and ττω of the third conjugation; these are mentioned in the next article.

3d. Conjugation. Oldest form of the future τιέσω; rejecting ε by syncope we have τίσω. There are some verbs in σσω and ττω, which are of this conjugation; as ἀρμόττω or ἀρμόζω, future ἀρμόσω; πλάσσω, πλάσω; ἰμάσσω, ἰμάσω; &c. These are considered merely as *lengthened forms* of verbs *pure*, and hence have σω in the future.

4th. Conjugation. In verbs whose characteristic is λ, μ, ν, ξ, the Ionians generally, and the Attics exclusively, use the form έω, contracted ω̄, for the future, as has been already remarked. In this case, however, the penultima which was long in the present, is always made short, probably because the tone then rested chiefly on the last syllable; thus η was changed into α; αι, ει, ου, into α, ε, ο; and ευ into υ. Thus, αἶρω, ἀρῶ; σπεῖρω, σπερῶ, &c. If the penultima be long by position, the latter of the two consonants is rejected; as ψαλλέσω, by rejecting one of the λ's, and by syncope, ψαλέω, and lastly, by contraction ψαλῶ. So also στέλλω, στέλῶ; τέμνω, τέμῶ; κτείνω, κτενῶ; &c. In the same manner, the doubtful vowels which were long in the present, become short in the future; as κτείνω, κτενῶ; ἀμύνω, ἀμυνῶ.

In some verbs the ϵ which thus arises from the abbreviation, is often changed into α in dissyllables, because ϵ in the rapidity of pronunciation, becomes more indistinct, and approaches nearer in sound to α or o ; thus $\tau\epsilon\mu\acute{\nu}\omega$ makes $\tau\epsilon\mu\acute{\alpha}\omega$ and $\tau\alpha\mu\acute{\omega}$; &c. This is commonly though incorrectly styled the 2d. Future.]

Obs. 3. The analogy of formation extends in some measure to the Latin. The Perfect of the third conjugation is formed from the present, by changing o into si ; as *scribo, scripsi* or *scripsi*; *dico, dixi* or *dixi*; *figo, figi* or *fixi*; *demo, demsi* or *dempsi*; *carpo, carpsi*; &c. To avoid harshness a letter is frequently left out, as *parco, parsi*; *ludo, lusi*; &c. The s too is frequently omitted; and sometimes in that case it is resumed in the supine, as *scando, scandi, scansum*: *verto, verti, versum*, &c.

[Obs. 4. *Verbs Pure.* The following exceptions occur to the rule given for the formation of the future of verbs in $\acute{\alpha}\omega$, $\acute{\epsilon}\omega$, and $\acute{\omicron}\omega$:

1. Verbs in $\acute{\alpha}\omega$, whose final syllable is preceded by the vowels ϵ and i , or by the consonants λ and ρ , make the future in $\acute{\alpha}\sigma\omega$; as $\acute{\epsilon}\acute{\alpha}\omega$, $\acute{\epsilon}\acute{\alpha}\sigma\omega$; $\mu\epsilon\iota\delta\acute{\iota}\acute{\alpha}\omega$, $\mu\epsilon\iota\delta\acute{\iota}\acute{\alpha}\sigma\omega$; $\gamma\epsilon\lambda\acute{\alpha}\omega$, $\gamma\epsilon\lambda\acute{\alpha}\sigma\omega$; $\delta\rho\acute{\alpha}\omega$, $\delta\rho\acute{\alpha}\sigma\omega$; to which add $\chi\rho\epsilon\mu\acute{\alpha}\omega$, $\chi\rho\epsilon\mu\acute{\alpha}\sigma\omega$. The following are exceptions; $\chi\rho\acute{\epsilon}\acute{\alpha}\omega$, $\chi\rho\acute{\epsilon}\acute{\eta}\sigma\omega$; $\tau\alpha\lambda\acute{\alpha}\omega$, contracted $\tau\lambda\acute{\alpha}\omega$, $\tau\lambda\acute{\eta}\sigma\omega$; and most verbs which have ϵ , o , before the final $\alpha\omega$, as $\beta\omicron\acute{\alpha}\omega$, $\beta\omicron\acute{\eta}\sigma\omega$; $\acute{\alpha}\lambda\omicron\acute{\alpha}\omega$, $\acute{\alpha}\lambda\omicron\acute{\eta}\sigma\omega$: $\acute{\alpha}\chi\rho\acute{\alpha}\omicron\mu\alpha\iota$, however, makes $\acute{\alpha}\chi\rho\acute{\alpha}\omicron\sigma\omicron\mu\alpha\iota$.

The Ionians, however, often put an η , e. g. $\pi\epsilon\rho\acute{\eta}\sigma\omega$, as the Dorians universally do an α , e. g. $\beta\omicron\acute{\alpha}\sigma\omega$, $\tau\mu\acute{\alpha}\sigma\omega$.

The verb $\kappa\acute{\alpha}\omega$, an Attic contracted form for $\kappa\alpha\acute{\iota}\omega$, and the verb $\kappa\lambda\acute{\alpha}\omega$, a similar one for $\kappa\lambda\alpha\acute{\iota}\omega$, both make $\acute{\alpha}\sigma\omega$ in the future; as, $\kappa\alpha\acute{\upsilon}\sigma\omega$, $\kappa\lambda\alpha\acute{\upsilon}\sigma\omega$, like the verbs from which they are contracted. Both these verbs $\kappa\acute{\alpha}\omega$ and $\kappa\lambda\acute{\alpha}\omega$ have no contractions, and the student must be careful not to confound this $\kappa\lambda\acute{\alpha}\omega$ with the long α , with $\kappa\lambda\acute{\alpha}\omega$ *frango*, a contract verb, whose penult is short.

2. Verbs in $\acute{\epsilon}\omega$ sometimes make $\acute{\epsilon}\sigma\omega$ in the future; these are $\tau\epsilon\lambda\acute{\epsilon}\omega$, $\acute{\alpha}\rho\chi\acute{\epsilon}\omega$, $\xi\acute{\epsilon}\omega$, $\acute{\alpha}\lambda\acute{\epsilon}\omicron\mu\alpha\iota$, $\acute{\alpha}\lambda\acute{\epsilon}\omega$, $\acute{\epsilon}\mu\acute{\epsilon}\omega$, $\nu\epsilon\iota\kappa\acute{\epsilon}\omega$, &c. Some verbs which are comprehended under this head, come from verbs in ω , as $\acute{\omicron}\lambda\acute{\epsilon}\sigma\omega$, $\acute{\alpha}\rho\acute{\epsilon}\sigma\omega$, $\acute{\alpha}\iota\delta\acute{\epsilon}\sigma\omicron\mu\alpha\iota$, from $\acute{\omicron}\lambda\omega$, $\acute{\alpha}\rho\omega$, $\acute{\alpha}\iota\delta\omicron\mu\alpha\iota$; and, probably, in $\tau\epsilon\lambda\acute{\epsilon}\omega$, $\acute{\alpha}\rho\chi\acute{\epsilon}\omega$, and the rest which have been mentioned, the future in $\acute{\epsilon}\sigma\omega$ is from the primitive forms $\tau\acute{\epsilon}\lambda\omega$, $\acute{\alpha}\rho\chi\omega$, $\acute{\alpha}\lambda\omicron\mu\alpha\iota$, $\acute{\acute{\alpha}}\lambda\omega$, $\acute{\acute{\epsilon}}\mu\omega$, $\nu\epsilon\acute{\iota}\kappa\omega$; instead of which the forms in $\acute{\epsilon}\omega$ came subsequently into use.

Some verbs in *έω* have *έσω* and *ήσω* in the future, because there were two forms in the present tense, each of which had its future; one of these forms, however, is always more in use than the other; thus, *καλέω* and *αινέω*, in Attic, have commonly *καλέσω*, *αινέσω*; and *δέω*, *ποθέω*, and *πονέω*, have more commonly *δήσω*, *ποθήσω*, *πονήσω*. Other verbs which have *έσω* and *ήσω*, are *βδέω*, *κηδέω*, *κοπέω*, *κορέω*, *κοτέω*, *ποθέω*, *πονέω*, *στερέω*, *φορέω*.

Some verbs in *έω* have, in the future, *εύσω*, as *θέω*, *I run*: which makes also *θεύσομαι*: *νέω*, *I swim*: *πλέω*, *I sail*: *πνέω*, *I blow*: *ρέω*, *I flow*: *χέω*, *I pour*. These futures are probably from the *Æolo-Doric Dialect*, in which the Digamma was often expressed by *υ*; and they are thus formed to distinguish them from *θήσω*, the future of *τίθημι*; *νήσω*, the future of *νέω*, *νήδω*, *I spin*: *πλήσω*, the future of *πλήθω*, *I fill*: *ρήσω*, the future of *ρέω*, *I speak*: and *χέσω*, the future of *χέζω*.

3. Verbs in *όω*, which are not derivative, make *όσω*, not *ώσω*, in the future, as *όμώω*, (whence *όμνυμι* borrows) *όμόσω*; *άρύω*, *άρόσω*; *όνόω*, *όνόσω*.

[Obs. 5. Many Barytone verbs are frequently formed by the Attics and Ionians like contracted verbs, by changing *ω* into *ήσω*: as *βάλλω*, *βαλλήσω*; *διδάσκω*, *διδασκήσω*; *καθεύδω*, *καθευδήσω*; *κλαίω*, *κλαιήσω*; *νέμω*, *νεμήσω*; which is the only future in use in this verb; *τύπτω*, *τυπτήσω*; hence also, *βούλομαι*, *βουλήσομαι*; *οίομαι*, *οϊήσομαι*; *οΐχομαι*, *οίχήσομαι*. Probably this form was occasioned by a custom on the part of the Ionians of lengthening many verbs in *ω*, by substituting the termination *έω*. The Ionians said, for instance, *μαχέομαι*, *συμβαλλέομαι*, &c. What might regularly take place in some verbs, was afterwards transferred by custom to other verbs also, without implying the necessity or utility of considering every future in *ήσω* as having for its basis a present in *έω*.]

Obs. 6. The verbs *έχω*, *τρέχω*, *τρέφω*, *τύφω*, were originally *έχω*, *θρέχω*, *θρέφω*, *θύφω*, and were changed with their initial letter into a soft, for euphony sake, inasmuch as two successive syllables can seldom commence each with an aspirate: in the future, however, the second aspirate disappears, and therefore the first is restored, as *έξω*, *θρέξω*, &c. this is clearly evinced by the perfect, which in the active is *τέτρεφα*, and not *τέθρεφα*, but in the Passive *τέθραμμαι*.

The First Aorist

is formed from the First Future by prefixing the Augment, and changing ω into α , as $\tauύψω$, $ἔτυφα$.

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation, is made long; α is changed into η , and ϵ into $\epsilon\iota$, as $\kappa\rho\epsilon\iota\nu\tilde{\omega}$, $ἔκρῑνα$; $\psi\alpha\lambda\tilde{\omega}$, $ἔψηλα$; $\alpha\mu\tilde{\upsilon}\nu\omega$, $ἤμυνα$.

Obs. If the penult of the Present has $\alpha\iota$, that of the First Aorist, in the common Dialect has α , in the Attic η ; as $\sigma\eta\mu\alpha\iota\nu\omega$, $\sigma\eta\muαν\tilde{\omega}$, $ἑσῆμανα$, Attic $ἑσῆμῑνα$. The Ionians also adopt η instead of α in such verbs, as $\kappaαθα\iota\rho\omega$, $\kappaαθα\rho\tilde{\omega}$, $ἐκάθαρα$, Ionic. $ἐκάθηρα$.

$\epsilon\iotaπα$ and $\etaνεγκα$ are formed from the Present; $\etaκα$, $\epsilonθῑκα$, $\epsilonδωκα$, from the Perfect.

The following drop the σ of the Future;

$\alpha\kappa\epsilon\omega$,	$\eta\kappa\epsilon\iota\alpha$.	$\kappa\epsilon\omega$,	$\epsilon\kappa\epsilon\iota\alpha$,
$\alpha\lambda\epsilon\upsilon\omega$,	$\eta\lambda\epsilon\upsilon\alpha$.	$\sigma\epsilon\upsilon\omega$,	$\epsilon\sigma\epsilon\upsilon\alpha$.
$\kappaα\iota\omega$,	$\epsilon\kappa\eta\alpha$.	$\chi\epsilon\omega$,	$\epsilon\chi\epsilon\alpha$.

The Perfect

is formed from the First Future by prefixing the Continued Augment, and changing in the

1st. Conjugation, $\psi\tilde{\omega}$ into $\phi\alpha$, as $\tauύψω$, $τέτυφα$;

in the 2d. Conjugation, $\xi\omega$ into $\chi\alpha$, as $\lambdaέξω$, $λέλεχα$;

in the 3d. Conjugation, $\sigma\omega$ into $\kappa\alpha$, as $τίσω$, $τέτικα$;

in the 4th. Conjugation, $\tilde{\omega}$ into $\kappa\alpha$, as $\psiαλ\tilde{\omega}$, $ἔψαλκα$.

Dissyllables in $\lambda\omega$ and $\rho\omega$, change $\tilde{\omega}$ into $\kappa\alpha$, and the ϵ of the First Future into α , as $\sigmaτελ\tilde{\omega}$, $ἔσταλκα$, from $\sigmaτέλλω$; $\sigmaπερ\tilde{\omega}$, $ἔσπαρκα$, from $\σπείρω$; Polysyllables on the contrary retain the ϵ ; as $\alpha\gamma\gammaελ\tilde{\omega}$, $ἤγγελκα$, from $\alphaγγέλλω$.

Verbs in *ινω*, *υνω*, and *εινω*, throw away *ν* before *κ*, and retain the short vowel of the future; which, however, in verbs in *εινω*, is changed into *α*; as *κρινῶ*, *κέκριχα*, from *κρίνω*; *κτενῶ*, *ἔκταχα*, from *κτείνω*; *πλυνῶ*, *πέπλυχα*, from *πλύνω*.

Verbs in *αίνω* change *ν* before *κ* into *γ*; as *φαίνῶ*, *πέφαγα*, from *φαίνω*; *μειανῶ*, *μεμίαιγα*, from *μιαίνω*.

[Obs. 1. As the Perfect in some verbs pre-supposes a future in *έσω*, so verbs in *μω* and *νω* particularly pre-suppose a future in *ήσω*, and change *ω* into *ηκα*; as, *νεμῶ*, *νενέμηκα*; *μενῶ*, *μεμένηκα*; *δραμῶ*, *δεδράμηκα*; to which the Grammarians also add, *βρεμῶ*, *βεβρέμηκα*; *τρεμῶ*, *τετρέμηκα*. So from *δαίω*, or *δάω*, comes the perfect *δεδάηκα*, as if from a future *δαήσω*: from *ξύω* comes *έβξύηκα*; from *χαίρω*, *κεχάρηκα*. Some suffer syncope, as *βέβληκα* for *βεβήαληκα*; *δέδμηκα*, for *δεδέμηκα* from *δέμω*; *κέκμηκα* for *κεκάμηκα* from *καμνω*; *τέτμηκα* for *τετέμηκα* from *τέμνω*. In these perfects, the futures in *ήσω*, as *βαλήσω*, *δραμήσω*, *μενήσω*, &c. are pre-supposed; which, however, were hardly in use any more than the forms of the present *μενέω*, *δραμέω*, which some assume.]

[Obs. 2. In some verbs pure, and also in *φύω*, the Ionians and Æolians reject *κ* in the perfect, in which case *η* either remains unchanged, or becomes *α* or *ε*, according as it was derived from *α* or *ε* in the present. Thus *έστηώς* for *έστηκώς*; *τεθνηώς* for *τεθνηκώς*; *βεθαώς* for *βεβηκώς* from *βάω*. Often, after this, *ήώς*, *ηός*, are contracted into *ώς*, in which case the Ionians and Attics often insert *ε*, as *έστ-εώς*, *-εῷτος*; *τεθν-εώς*, *-εῷτος*.]

The Pluperfect

is formed from the Perfect, by prefixing *ε* to the Continued Augment, if there is a Reduplication, and changing *α* into *ειν*; as *τέτυφα*, *έτετύφειν*.

[Obs. The original termination of this tense appears to have been *εα*, which occurs in Homer and Herodotus, e. g. in the perfect middle, *πεποιθεα*, *Od.* i. 44; *έτεθέπεα*, *Od.* ζ'. 167. This *εα* was changed, as in the Augment, sometimes

into η , (whence the Attic and Doric forms $\tilde{\eta}\delta\eta$, $\kappa\epsilon\chi\acute{\eta}\nu\eta$,) and sometimes into ϵ , with the addition of ν .]

The Second Aorist

is formed from the Present by prefixing the Augment, changing ω into $\omicron\nu$, and shortening the penultima, as $\tau\acute{\upsilon}\pi\tau\omega$, $\tilde{\epsilon}\tau\upsilon\pi\omicron\nu$.

The Penultima is shortened,

1. In vowels, by the change of

η	} into $\tilde{\ } \text{, as}$	$\lambda\acute{\eta}\zeta\omega$, $\tilde{\epsilon}\lambda\tilde{\alpha}\zeta\omicron\nu$, (<i>vid. Obs. 3.</i>)
ω		$\tau\acute{\rho}\acute{\omega}\gamma\omega$, $\tilde{\epsilon}\tau\acute{\rho}\tilde{\alpha}\gamma\omicron\nu$.
$\alpha\iota$		$\phi\alpha\acute{\iota}\nu\omega$, $\tilde{\epsilon}\phi\tilde{\alpha}\nu\omicron\nu$,
$\alpha\upsilon$		$\pi\alpha\acute{\upsilon}\omega$, $\tilde{\epsilon}\pi\tilde{\alpha}\omicron\nu$.
$\epsilon\iota$	into $\tilde{\iota}$, as	$\lambda\epsilon\acute{\iota}\pi\omega$, $\tilde{\epsilon}\lambda\tilde{\iota}\pi\omicron\nu$.
$\epsilon\upsilon$	into $\tilde{\upsilon}$, as	$\phi\epsilon\acute{\upsilon}\gamma\omega$, $\tilde{\epsilon}\phi\tilde{\upsilon}\gamma\omicron\nu$.

In Dissyllables of the Fourth Conjugation, ϵ and $\epsilon\iota$ are changed into α , as $\delta\acute{\epsilon}\rho\omega$, $\tilde{\epsilon}\delta\tilde{\alpha}\rho\omicron\nu$; $\sigma\pi\epsilon\acute{\iota}\rho\omega$, $\tilde{\epsilon}\sigma\pi\tilde{\alpha}\rho\omicron\nu$. In Polysyllables $\epsilon\iota$ is changed into ϵ , as $\alpha\gamma\epsilon\acute{\iota}\rho\omega$, $\tilde{\eta}\gamma\epsilon\rho\omicron\nu$. (*vid. Obs. 2.*)

2. In consonants by the omission of τ , and of the last of two liquids; as $\tau\acute{\upsilon}\pi\tau\omega$, $\tilde{\epsilon}\tau\tilde{\upsilon}\pi\omicron\nu$; $\psi\acute{\alpha}\lambda\lambda\omega$, $\tilde{\epsilon}\psi\tilde{\alpha}\lambda\omicron\nu$.

Some Mutes are changed into others of the same order; thus,

π into β . as	{	$\beta\lambda\acute{\alpha}\pi\tau\omega$, $\tilde{\epsilon}\beta\tilde{\lambda}\tilde{\alpha}\zeta\omicron\nu$.	{	(<i>vid. Obs. 5.</i>)
		$\kappa\alpha\lambda\acute{\upsilon}\pi\tau\omega$, $\tilde{\epsilon}\kappa\tilde{\alpha}\lambda\tilde{\upsilon}\zeta\omicron\nu$.		
		$\kappa\acute{\rho}\upsilon\pi\tau\omega$, $\tilde{\epsilon}\kappa\tilde{\rho}\tilde{\upsilon}\zeta\omicron\nu$.		
		$\tilde{\alpha}\pi\tau\omega$, $\tilde{\eta}\phi\omicron\nu$, (<i>seldom found.</i>)		
τ into ϕ . as	{	$\beta\acute{\alpha}\pi\tau\omega$, $\tilde{\epsilon}\beta\tilde{\alpha}\rho\omicron\nu$. (<i>seldom found.</i>)	{	
		$\theta\acute{\alpha}\pi\tau\omega$, $\tilde{\epsilon}\tau\tilde{\phi}\omicron\nu$.		
		$\rho\acute{\alpha}\pi\tau\omega$, $\tilde{\epsilon}\rho\tilde{\rho}\tilde{\alpha}\phi\omicron\nu$.		
		$\sigma\kappa\acute{\alpha}\pi\tau\omega$, $\tilde{\epsilon}\sigma\kappa\tilde{\alpha}\rho\omicron\nu$. (<i>seldom found.</i>)		
		$\rho\acute{\iota}\pi\tau\omega$, $\tilde{\epsilon}\rho\tilde{\rho}\tilde{\iota}\phi\omicron\nu$.		
		$\delta\acute{\rho}\upsilon\pi\tau\omega$, $\tilde{\epsilon}\delta\tilde{\rho}\tilde{\upsilon}\phi\omicron\nu$. (<i>seldom found.</i>)		

χ into γ, as $\begin{cases} \sigma\acute{\mu}\chi\omega, & \acute{\epsilon}\sigma\mu\ddot{\upsilon}\gamma\omicron\nu. \\ \psi\acute{\upsilon}\chi\omega, & \acute{\epsilon}\psi\ddot{\upsilon}\gamma\omicron\nu. \end{cases}$

Verbs in ζω and σσω of the Second Conjugation, form the Second Aorist in γον; of the Third Conjugation, in δον; as, πρέσσω. πρέζω, ἔπραγον; φρέζω, φρέσω, ἔφραδον. (*vid. Obs. 6.*)

[Verbs pure want the Second Aorist, and the forms which do occur come from barytone verbs that are sometimes met with in the present; thus ἔδουπον from δουπέω; ἔλαχον from λήκω; ἔμυκον from μύκω.]

[The Second Aorist is wanting also in all derivative verbs formed from other verbs with a regular termination, like ἄζω, ἰζω, αἰνώ, ὕνω, εὖω. All verbs, moreover, which cannot undergo any of the changes mentioned above, as ἐρύω, γράφω, &c. and all verbs in which there would be no difference between the Second Aorist and Imperfect, except in the *quantity* of the vowel, want the former tense. They may have, however a Second Aorist Passive, as ἐγρέαφην.]

[Of other verbs, the greater part have the First Aorist, and much the smaller portion the Second, although it is assumed in the grammar even in verbs which do not possess it, in order to teach the formation of other tenses, particularly the Second Aorist Passive.]

Observations on the Second Aorist.

[Obs. 1. The true mode of forming this tense is undoubtedly from the second future, as it is called. (*vid. Obs. 6. below, and the observations on the second future.*)]

[Obs. 2. From the necessity of a short penultima in the second aorist, it frequently happens that when two consonants

come together they are transposed, as *δέξω, ἔδραχον; πέρω, ἔπραθον*. These forms, however, occur only in the Ionic and other old poets.]

Obs. 3. Πλήσσω, to strike the body, makes *ἐπληγον*; to strike the mind, *ἐπλαγον*.

[*Obs. 4.* The change of *ε* into *α* in the second aorist of Dissyllables of the Fourth Conjugation, takes place in some verbs beginning with a Mute and Liquid, as *πλέκω, ἐπλαχον*; *κλέπτω, ἐκλαπον*; *στρέφω, ἔστραφον*.]

[*Obs. 5.* The aorists *ἔβλαβον, ἔκαλυβον, ἔκρυσον*, are supposed to come from the old radical forms, *βλάβω, καλύβω, κρύβω*. With regard, however, to the verbs which change *π* of the present into *φ* in the second aorist, as *θάπτω, ῥάπτω, ῥίπτω, θρύπτω*, it must be observed, that many are led to consider these second aorists as coming from old radical forms *τάφω, ῥάφω, ῥίφω, θρύφω*; whereas, on the contrary, these last appear to have been originally themselves derivative forms instead of *τάπω, ῥάπω, ῥίπω, τρύπω*.]

[*Obs. 6.* Verbs, which in the present have *ζ* or *σσ*, receive in the future either *ξω* or *σω*, according as they are of the second or fourth Conjugation. When they form the future in *ξω*, then *ζ* and *σσ* are considered as equivalent to *γ, κ, or χ*. Hence *ξω* is from *γέσω*, and by rejecting the *σ* we have *γέω*, which by contraction becomes *γῶ*, whence the second aorist *γον*; thus, *πράσσω, πράξω, (πραγέσω, πραγέω, πραγῶ,) ἔπραγον*. If again the future of these verbs is in *σω*, where *σ* has rejected the lingual *δ*, this *δ* necessarily enters again into the second aorist, as *φράζω, φράσω, (φραδέσω, φραδέω, φραδῶ,) ἔφραδον*. This all proceeds on the supposition, however, that the second aorist is formed from the future, which is undoubtedly the true mode of deriving it. *vid. Obs. 2, on Second Future.*]

[*Obs. 6.* The *χ* seems to have been considered by the Greeks as inconsistent with the short penultima; hence it is changed into *γ*, as in *ψύχω, ψύξω (ψυγῶ) ἔψυγον*.]

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ον* into *ω* circumflexed; as *ἔτυπον, τυπῶ*.

Obs. 1. The Second Future is originally the same as the first. Thus, *τύπτω* made *τυπέσω*, rejecting the *ε*, *τύπσω*, i. e.

ῥέω. The old form τυπέσω became in the Ionic dialect τυπέω, and in the Attic τυπῶ. So also λεγέσω, λέγσω, λέξω; Ionic λεγέω; Attic λεγῶ. Verbs in λω, μω, νω, ρω, have only one form of a future, which ought not to be termed their *second* future, but simply their future: thus, ψαλέσω, ψαλέω, ψαλῶ. Hence in reality a *second* Future does not exist.

[Obs. 2. From the preceding observation of Dr. Valpey, which is supported by the authority of the best Grammarians, it will be seen at once, that the mode of forming the second future from the second aorist, is decidedly erroneous. The latter in truth is derived from the former; and, as the second future is in fact only an Attic form of the original future, so the second aorist is nothing more than an aorist derived from this Attic form, and in its meaning differing in no respect from the first aorist. *vid.* Observations on the Tenses.]

Attic Future.

[What is called the Attic Future may here be noticed. The form is indeed used by the Ionians sometimes, but the Attics are especially remarkable for its use, and hence the name it has received. This consists in throwing out σ, in ᾶσω, ἔσω, ἰσω, ὅσω of the future, and in making the vowels which thereby meet together, coalesce; thus, ἐξελῶ for ἐξελάσω, ἐλῶ for ἐλάσω, διασκεδῶ for διασχεδάσω, καλῶ for καλέσω, μαχεῖσθαι for μαχέσεσθαι; κομιῶ for κομίσω; κομιόμεθα for κομισόμεθα; ἀνοικτιῶ for ἀνοικτίσω; ὁμῶμαι for ὁμόσομαι; ἐλευθεροῦσι for ἐλευθερώσουσι, &c. It extends to the moods and participles of the future, and to the middle voice.]

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτομαι	τύπ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἐτυπτόμην					
Perfect.	τέτυμμαι	τέτυ-το	-μμένος είην	-μμένος ῶ	-φθαι	-μμένος
Pluperf.	ἐτετύμην					
P. p. Fut.	τετύψ-ομαι		-οίμην		-εσθαι	-όμενος
1st. Aor.	ἐτύφθην	τύφθ-ασι	-είην	-ῶ	-ήναι	-είς
1st. Fut.	τυφθήσ-ομαι		-οίμην		-εσθαι	-όμενος
2d. Aor.	ἐτύπην	τύπ-ηθι	-είην	-ῶ	-ήναι	-είς
2d. Fut.	τυπήσ-ομαι		-οίμην		-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present, *I am struck.*

S. τύπτομαι,	τυπτη.	τυπτεται,
D. τυπτόμεθον,	τυπτεσθον,	τυπτεσθον,
P. τυπτόμεθα,	τυπτεσθε,	τυπτονται.

Imperfect, *I was in the situation, or custom, of being struck.*

S. ἐτυπτόμην,	ἐτυπτου,	ἐτυπτετο,
D. ἐτυπτόμεθον,	ἐτυπτεσθον,	ἐτυπτέσθην.
P. ἐτυπτόμεθα,	ἐτυπτεσθε,	ἐτυπτοντο.

Perfect, *I have been struck.*

S. τέτυμμαι,	τέτυψαι,	τέτυπται,
D. τετύμμεθον,	τέτυφθον,	τέτυφθον,
P. τετύμμεθα,	τέτυφθε,	τετυμμένοι εἰσί.

Pluperfect, *I had been struck.*

S. ἐτετύμμην,	ἐτέτυψο,	ἐτέτυπτο.
D. ἐτετύμμεθον,	ἐτέτυφθον,	ἐτετυφθην,
P. ἐτετύμμεθα,	ἐτέτυφθε,	τετυμμένοι ἦσαν.

Paulo-post-Futurum, *I am on the point of being struck.*

S. τετύψομαι,	τετυψη,	τετυψεται,
D. τετυψόμεθον,	τετυψεσθον,	τετυψεσθον,
P. τετυψόμεθα,	τετυψεσθε,	τετυψονται.

First Aorist, *I was struck.*

S. ἐτύφθην,	ἐτυφθης,	ἐτυφθη,
D. ἐτύφθημεν,	ἐτυφθητον,	ἐτυφθήτην,
P. ἐτύφθημεν,	ἐτυφθητε,	ἐτύφθησαν.

First Future, *I shall be struck.*

S. τυφθήσομαι,	τυφθήση,	τυφθήσεται,
D. τυφθησόμεθον,	τυφθήσεσθον,	τυφθήσεσθον,
P. τυφθησόμεθα,	τυφθήσεσθε,	τυφθήσονται.

Second Aorist, *I was struck.*

S.	ἐτύπην,	ἐτυπης,	ἐτυπη,
D.		ἐτυπητον,	ἐτυπήτην,
P.	ἐτύπημεν,	ἐτυπητε,	ἐτυπησαν.

Second Future, *I shall be struck.*

S.	τυπήσομαι,	τυπήσῃ,	τυπήσεται,
D.	τυπησόμεθον,	τυπήσεσθον,	τυπήσεσθον,
P.	τυπησόμεθα,	τυπήσεσθε,	τυπήσονται.

IMPERATIVE MOOD.

Present, *be struck.*

S.	τύπτου,	τυπτέσθω,
D.	τύπτεσθον,	τυπτέσθων,
P.	τύπτεσθε,	τυπτέσθωσαν.

Perfect, *having been struck.*

S.	τέτυψο,	τετύφθω,
D.	τέτυφθον,	τετύφθων,
P.	τέτυφθε,	τετύφθωσαν.

First Aorist, *be struck.*

S.	τύφθητι,	τυφθήτω,
D.	τύφθητον,	τυφθήτων,
P.	τύφθητε,	τυφθήτωσαν.

Second Aorist, *be struck.*

S.	τύπηθι,	τυπήτω,
D.	τύπητον,	τυπήτων,
P.	τύπητε,	τυπήτωσαν.

OPTATIVE MOOD.

Present, *I might be struck.*

S.	τυπτοίμην,	τύπτοιο,	τυπτοίτο,
D.	τυπτοίμεθον,	τυπτοίσθον,	τυπτοίσθην.
P.	τυπτοίμεθα,	τυπτοίσθε,	τυπτοίντο.

Perfect, *I might have been struck.*

S. τετυμμένος εἶην,	εἶης,	εἶη,
D. τετυμμένω,	εἶητον,	εἶητην,
P. τετυμμένοι εἶημεν,	εἶητε,	εἶησαν.

Paulo-post-Futurum, *I might be on the point of being struck.*

S. τετυφοίμην,	τετυφοιο,	τετυφοιτο,
D. τετυφοίμεθον,	τετυφοισθον,	τετυφοίσθην,
P. τετυφοίμεθα,	τετυφοισθε,	τετυφούντο.

First Aorist, *I might have been struck.*

S. τυφθείην,	τυφθείης,	τυφθείη;
D. τυφθειητον,	τυφθειητην,	
P. τυφθείημεν,	τυφθείητε,	τυφθείησαν.

First Future, *I might be struck hereafter.*

S. τυφθησοίμην,	τυφθήσοιο,	τυφθήσοιτο,
D. τυφθησοίμεθον,	τυφθήσοισθον,	τυφθησοίσθην,
P. τυφθησοίμεθα,	τυφθήσοισθε,	τυφθήσονται.

Second Aorist, *I might have been struck.*

S. τυπείην,	τυπείης,	τυπείη,
D. τυπείητον,	τυπείητην,	
P. τυπείημεν,	τυπείητε,	τυπείησαν.

Second Future, *I might be struck hereafter.*

S. τυπησοίμην,	τυπήσοιο,	τυπήσοιτο,
D. τυπησοίμεθον,	τυπήσοισθον,	τυπησοίσθην,
P. τυπησοίμεθα,	τυπήσοισθε,	τυπήσονται.

SUBJUNCTIVE MOOD.

Present, *I may be struck.*

S. τύπτωμαι,	τύπτη,	τυπτηται,
D. τυπτώμεθον,	τυπτησθον,	τυπτησθον,
P. τυπτώμεθα,	τυπτησθε,	τυπτωνται.

Perfect, *I may have been struck.*

S.	τετυμμένος	ῶ,	ῆς,	ῆ,
D.	τετυμμένῳ,		ῆτον,	ῆτον,
P.	τετυμμένοι	ῶμεν,	ῆτε,	ῶσι.

First Aorist, *I may have been struck.*

S.	τυφθῶ,	τυφθῆς,	τυφθῆ,
D.		τυφθῆτον,	τυφθῆτον.
P.	τυφθῶμεν,	τυφθῆτε,	τυφθῶσι.

Second Aorist, *I may have been struck.*

S.	τυπῶ,	τυπῆς,	τυπῆ,
D.		τυπῆτον,	τυπῆτον,
P.	τυπῶμεν,	τυπῆτε,	τυπῶσι.

INFINITIVE MOOD.

Present, *τύπτεσθαι, to be struck.*

Perfect, *τέτυφθαι, to have been struck.*

P. p. Futurum, *τέτυψεσθαι, to be on the point of being struck.*

First Aorist, *τυφθῆναι, to have been struck.*

First Future, *τυφθήσεσθαι, to be going to be struck.*

Second Aorist, *τυπῆναι, to have been struck.*

Second Fut. *τυπήτεσθαι, to be going to be struck.*

PARTICIPLES.

Present, *being struck.*

N.	τυπτόμενος,	τυπτομένη,	τυπτόμενον,
G.	τυπτομένου,	τυπτομένης,	τυπτομένου, &c.

Perfect, *having been struck.*

N.	τετυμμένος,	τετυμμένη,	τετυμμένον,
G.	τετυμμένου,	τετυμμένης,	τετυμμένου.

Paulo-post-Futurum, *being on the point of being struck.*

N. τετυφόμενος, τετυφόμενη, τετυφόμενον,
G. τετυφόμενου, τετυφόμενης, τετυφόμενου.

First Aorist, *having been struck.*

N. τυφθεῖς, τυφθεῖσα, τυφθέν,
G. τυφθέντος, τυφθείσης, τυφθέντος.

First Future, *going to be struck.*

N. τυφθησόμενος, τυφθησομένη, τυφθησόμενον,
G. τυφθησομένου, τυφθησομένης, τυφθησομένου.

Second Aorist, *having been struck.*

N. τυπεῖς, τυπεῖσα, τυπέν,
G. τυπέντος, τυπέισης, τυπέντος.

Second Future, *going to be struck.*

N. τυπησόμενος, τυπησομένη, τυπησόμενον,
G. τυπησομένου, τυπησομένης, τυπησομένου.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by changing *ω* into *ομαι*, as *τύπτ-ω*, *τύπτ-ομαι*.

The Imperfect

is formed from the Imperfect Active, by changing *ν* into *μην*, as *ἔτυπτο-ν*, *ἔτυπτό-μην*.

The Perfect

is formed from the Perfect Active, by changing, in the

1st Cong. *φα* pure into *μαι*, as *τέτυ-φα*, *τέτυ-μαι*;

φα impure into *μαι*, as *τίτετε-φα*, *τίτετε-μαι* ;

In the 2nd. *χα* into *γμαι*, as *λέλε-χα*, *λέλε-γμαι* ;

In the 3d. *κα* into *σμαι*, as *πέφερα-κα*, *πέφερα-σμαι* ;

In the 4th. *κα* into *μαι*, as *ἔφαλ-κα*, *ἔφαλ-μαι*.

Verbs of the Third Conjugation in *ω* pure, if the penultima of the Perfect be long, change *κα* into *μαι*, as *πεφίλη-κα*, *πεφίλη-μαι*.

Obs. 1. The following however are excepted from this rule and retain *σ*, *ἀκούω*, *ἤκουσμαι* ; *θραύω*, *τέθραυσμαι* ; *κελεύω*, *κεκέλευσμαι* ; *κλείω*, *κέκλεισμαι* ; *κρούω*, *κέκρουσμαι* ; *παίω*, *πέπαισμαι* ; *πταίω*, *ἔπταισμαι* ; *σείω*, *σέσεισμαι*.

Obs. 2. Some have a peculiar usage and change *κα* into *μαι*, as *ἀρόω*, *ἤρομαι* ; *ἐλάω*, *ἤλαμαι*, and by reduplication *ἐλήλαμαι* ; *δέω*, *δέδεμαι* ; *θύω*, *τέθυμαι* ; *λύω*, *λέλυμαι*.

Obs. 3. The perfect of most verbs in *αιω*, *αινω*, *αυω*, *ειω*, *ευω*, *ουω*, *υω*, originally ended in *μαι*, which was afterwards changed to *σμαι* ; hence we find *γνωτός* and *γνωστός*, &c.

Some Verbs shorten the long syllable of the Perfect Active, as *έδωκα*, *δέδομαι*.

Obs. On the same principle, *ευ* is changed into *υ* ; thus, *κέχευκα*, *κέχυσμαι* and *κέχυμαι* ; *πέφευχα*, *πέφυγμαι* ; *σέσευκα*, *σέσυμαι* ; *τέτευχα*, *τέτυγμαι*.

Dissyllables, whose first syllable has *τρε*, change *ε* into *α* : as *τρεπω*, *τρερεφα*, *τετραμμαι* : but they resume it in the First Aorist, *ετρεφθην*.

SYNOPSIS of the formation of the *Perf. Pass.* in all its Persons.

I. S.	τέτυμμαι,	τέτυψαι,	τέτυπται,
	(for τέτυφμαι,	τέτυφσαι,	τέτυφται,)
D.	τετύμμεθον,	τέτυφθον,	τέτυφθον,
P.	τετύμμεθα	τέτυφθε	τετυμμένοι εισί.
II. S.	λέλεγμαι,	λέλεξαι,	λέλεχται,
	(for λέλεχμαι,	λέλεχσαι,	λέλεχται,)
D.	λελέγμεθον,	λέλεχθον,	λέλεχθον,
P.	λελέγμεθα,	λέλεχθε,	λελεγμένοι εισί.

III. S.	πέπεισμαι,	πέπεισαι,	πέπεισται,
		(for πέπεισσαι,)	
D.	πεπείσμεθον,	πέπεισθον,	πέπεισθον,
P.	πεπείσμεθα,	πέπεισθε,	πεπείσμενοι εἰσί,
IV. S.	πέφανμαι,	πέφανσαι,	πέφανται,
	(for πέφανμαι)		
D.	πεφάμμεθον,	πέφανθον,	πέφανθον,
P.	πεφάμμεθα,	πέφανθε,	πεφάμμενοι εἰσί.

The third person plural is formed from the third person singular by inserting *ν* before *ται*, as *κέρχεται*, *κέρχνται*, probably from the old form, *κέρχινκανται*. But when a consonant comes before *ται*, the insertion of *ν* would produce an inharmonious sound. Hence a periphrasis is formed by the addition of the verb *εἰμί* to the Perfect Participle: thus *τετυμμένοι εἰσί* for *τέτυπνται*.

The 2d Person Imperative is formed by changing *αι* of the 2d Person Indic. into *ο*; as *τέτυψ-αι*, *τέτυψ-ο*; the 3d. Pers. is formed by changing *ε* of the 2d Pers. Pl. Indic. into *ω*; as *τέτυψθ-ε*, *τέτυψθ-ω*.

The Infinitive is formed by changing *ε* of the 2d Person Plural Indicative into *αι*, as *τέτυψθ-ε*, *τέτυψθ-αι*.

When the Perfect Indicative ends in *μαι* pure, the periphrasis of the Participle with *εἰμί* does not take place in the Optative, and sometimes not in the Subjunctive; but *μαι* in the Optative is changed into *μην*, *αμαι* into *αιμην*; and in the Subjunctive, *μαι* with the preceding vowel into *ωμαι*; as Indic. *τέτιμημαι*, Opt. *τέτιμήμην*, Subj. *τέτιμῶμαι*.

The Pluperfect

is formed from the Perfect by changing *μαι* into *μην*, and prefixing *ε* to the Continued Augment, if there is a Reduplication, as *τέτυμ-μαι*, *έτετύμ-μην*.

The Paulo-post-Futurum

is formed from the second person singular of the Perfect, by changing *αι* into *ομαι*, as *τέτυψ-αι*, *τέτυψ-ομαι*.

[Obs. 1. By some, this tense is formed from the First Future Middle by prefixing the continued Augment, as *εύψομαι*,

τέτυπ-ομαι. Its true formation, however, is from the perfect, as will be shown in the explanation of the force of the several tenses.]

Obs. 2. No verbs of the Fourth Conjugation, or with the Temporal Augment, have this tense.

[*Obs. 3.* By the Grammarians of the present day, this tense is generally styled the Third Future Passive.]

The First Aorist

is formed from the Third Person Singular of the Perfect, by dropping the Reduplication, changing *ται* into *θην*, and the preceding soft into an aspirate mute, as *τέτυπ-ται*, *ἐτύφ-θην*.

Four verbs assume *σ*; *ἔρρωται*, *ἔρρώσθην*; *μέμνηται*, *ἐμνήσθην*; *πέχρηται*, *ἐχρήσθην*; *πέπληται*, *ἐπλήσθην*. But *σέσωσται* drops it, as *ἐσώθην*.

In some verbs the Penultima is shortened: thus, *ἀφήρηται* makes *ἀφηρέθην*; *εὔρηται*, *εὔρέθην*; *ἐπήνηται*, *ἐπηνέθην*; *τέθειται*, *έτέθην*.

Obs. In the third person plural of the Aorists, a syncope often takes place; thus, *ἤγεσθην* for *ἡγέσθησαν*; *ἐκούσθη* for *ἐκούσθησαν*.

The First Future

is formed from the First Aorist, by dropping the Augment and changing *ν* into *σομαι*, as *ἐτύφθη-ν*, *τυφθή-σομαι*.

The Second Aorist

is formed from the Second Aorist Active, by changing *ον* into *ην*, as *ἔτυπ-ον*, *ἐτύπ-ην*.

Obs. 1. No second Aorist passive occurs in *δην*, *θην*, *την*, or from verbs in *ω* pure, except *ἐκάην*, *ἐδάην*, *ἐλβύν*, *ἐφύν*.

Obs. 2. The Tragic poets preferred the Passive forms of the first aorist; the writers of the new comedy were more attached to the smoother forms of the second aorist.

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ν* into *σομαι*, as *ἐτύπη-ν*, *τυπή-σομαι*.

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Impe.	Opt.	Subj.	Infin.	Part.
Present.	τύπτ-ομαι	-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	ἑτυπτόμην					
Perfect.	τέτυπ-α	-ε	-οίμι	-ω	-έναι	-ώς
Pluperf.	ἔτετυπεν					
1st. Aor.	ἐτυψάμην	τυψ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st. Fut.	τύψ-ομαι		-οίμην		-εσθαι	-όμενος
2d. Aor.	ἑτυπίμην	τυπ-οῦ	-οίμην	-ωμαι	-έσθαι	-όμενος
2d. Fut.	τυπ-οῦμαι		-οίμην		-εἴσθαι	-ούμενος.

Numbers and Persons.

The only Tenses differing from the Active and Passive forms of verbs in *ω*, are the First Aorists Indicative, Imperative, and Optative, and Second Future Indicative.

INDICATIVE MOOD.

First Aorist, *I struck myself*.

S. ἐτυψάμην,	ἐτυψω,	ἐτυψατο,
D. ἐτυψάμεθον,	ἐτυψασθον,	ἐτυψάσθην,
P. ἐτύψάμεθα,	ἐτυψασθε,	ἐτυψαντο.

Second Future, *I shall strike myself*.

S. τυποῦμαι,	τυπή,	τυπεῖται,
D. τυπούμεθον,	τυπεῖσθον,	τυπεῖσθον,
P. τυπούμεθα,	τυπεῖσθε,	τυποῦνται.

IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.	τυψαι,	τυψάσθω,
D.	τυψασθον,	τυψάσθων,
P.	τυψασθε,	τυψάσθωσαν.

OPTATIVE MOOD.

First Aorist, *I might have been struck.*

S.	τυψαίμην,	τυψαιο,	τυψαιτο,
D.	τυψαίμεθον,	τυψαισθον,	τυψαίσθην,
P.	τυψαίμεθα,	τυψαισθε,	τυψαιντο.

Formation of the Tenses.

The Present and Imperfect

are the same as those of the Passive Voice:

The Perfect

is formed from the Second Aorist, by prefixing the Reduplication and changing *ον* into *α*, as *ἔτυπ-ον*, *τέτυπ-α*.

Obs. Hence Verbs which want the Second Aorist Active, strictly speaking have no Perfect Middle.

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *ει*, the Perfect Middle changes it into *ο*; as *πλέκω*, *ἔπλακον*, *πέπλοκα*; *σπείρω*, *ἔσπαρον*, *ἔσπορα*. But if the present be in *η* or *αι*, or have its penult long by position, then the Perfect Middle changes *α*, in the penultima of the Second Aorist, into *η*; as *λήθω*, *ἔλαθον*, *λέληθα*; *φαίνω*, *ἔφανον*, *πέφνηα*; *θάλλω*, *ἔθαλον*, *τέθηλα*; *κλάζω*, *ἔκλαγον*, *κέκληγα*.

Except κράζω, ἔκραγον, κέκραγα; πράσσω, ἔπραγον, πέπραγα; φράζω, ἔφραδον, πέφραδα.

If the Second Aorist has ε in the penultima, the Perfect Middle changes it into ο; as ἔλεγον, λέλογα.

If the Second Aorist has ι in the penultima, from a Present in ει, the Perfect Middle changes it into οι; as εἶδω, ἶδον, οἶδα; πείθω, ἔπιθον, πέποιθα.

Obs. 1. The verb εἶκω, makes ἔοικα; [instead of which a more Attic form was εἶκα.]

Obs. 2. Δεῖδω makes δέδοικα, to avoid the frequent repetition of δ in the regular δέδοικα. For the form οέδια, see irregular verbs. A similar change occurs in πέπομπα, where the regular form is πέπομπα. [Some Grammarians, however, consider δέδοικα to be for δέδεικα.]

[If ι be already in the Present, it is merely made long; as τριζω, ετριγον, τετρεῖγα; φρισσω, εφρικον, πεφρεῖκα.]

Observations on the Perfect Middle.

Obs. 1. Some verbs retain the diphthong of the Present, thus κεύθω makes κέκευθα and κέκυθα; φεύγω, πέφευγα and πέφυγα. [It is more correct, however, to consider πέφευγα as the perfect active, changed on account of the number of aspirates from πέφευχα, and to regard πέφυγα as the true perfect middle.]

[Obs. 2. After the Attic Reduplication the vowel is shortened, as ἀκούω, ἀκήκοα; ἐλεύθω, ἐλήλυθα.]

[Obs. 3. The Poets frequently make the penultima short, particularly in the feminine of the participle, because the proper form would be inadmissible in verse; as μεμαχῦαι, Il. δ. 435. from μεμηκῶς; τεθαλυῖα, Il. ι. 208, &c. from τεθηλῶς; λελαχυῖα, Oid. μ. 85. from λεληκῶς. &c.]

[Obs. 4. The verb ῥήσσω makes ῥῥῶγα; ἔλπω, ἔολπα; ἔργω, ἔοργα; ἔθω, εἶωθα. In εἶωθα, the characteristic ο in the perfect middle is changed into ω, perhaps for the sake of euphony, or in order to give a tense which has the signification of the

present, the sense of duration by means of the form itself, namely *ἔωθα*, as the Ionians and Dorians wrote it, lengthened into *εἴωθα*.]

[*Obs.* 5. We call the Perfect Middle in this work by its old name, and have not adopted the new appellation, of 2d Perfect Active, which the Grammarians of late have seen fit to bestow upon it. The reasons for retaining the former name, will be found at the beginning of the verb, in the Observations on the Middle Voice.]

The Pluperfect

is formed from the Perfect, by prefixing *ε* and changing *α* into *ειν*, as *τέτυπ-α*, *ἐτέτύπ-ειν*.

The First Aorist

is formed from the First Aorist Active, by adding *μην*, as *ἔτυψα*, *ἐτυψάμην*.

The First Future

is formed from the First Future Active, by changing *ω* into *ομαι*, as *τύψ-ω*, *τύψ-ομαι*.

Obs. In the Fourth Conjugation *ω* is changed into *ομαι*, as *φαλω*, *φαλομαι*, having the circumflex accent. This form comes from the old *φαλέσομαι*, Ionic *φαλέομαι*, Attic *φαλοῦμαι*.

The Second Aorist

is formed from the Second Aorist Active, by changing *ν* into *μην*, as *ἔτυπο-ν*, *ἐτυπό-μην*.

The Second Future

is formed from the Second Future Active, by changing *ω* into *ομαι*, as *τυπ-ω*, *τυπ-ομαι*.

[*Obs.* The Attics said *ἔδομαι*, *πίομαι*; instead of *ἐδοῦμαι* from *ἔδω*, *I eat*, and *πιοῦμαι* from *πίνω*, *I drink*. But these are more probably present tenses which were used in a future sense, like *εἶμι*, *I go*, (*am going*), since the first syllable of *πίομαι* is usually long. Under this head may also be reckoned *φάγομαι*, used by later writers.]

[General Observations on the Three Voices.]

ACTIVE VOICE.

INDICATIVE.

[Obs. 1. The third person plural of the Present, Future, and Perfect, of the Indicative Active, instead of *σιν* or *σι*, has in the Doric Dialect *ντι*. This appears also to have been the primitive form, and the *τ* afterwards to have been changed into *σ*. Hence we have, by the rules of euphony, the long vowel or diphthong before *σι* in the common form; thus,

Prest.	τύπτοντι,	τύπτονσι,	τύπτουσι.
Fut.	τύψονται,	τύψούσι,	τύψουσι.
Perf.	τετύφαντι,	τετύφανσι,	τετύφασι.

The same remark will apply to the future form in *ω*, and the tenses of the Subjunctive; thus,

Fut.	μενέω, μενῶ, μενέοντι, μενέουσι, μενέουσι, μενουῖσι.
Sub.	τύπτανται, τύπτωνται, τύπτωσι.]

[Obs. 2. From Obs. 1. the student will perceive the analogy between the third person plural in *ον* of the imperfect and second aorist, and that in *οντι* of the present and future, and also between the termination in *αν* of the third person plural of the first aorist and that in *αντι* of the perfect.]

[Obs. 3. The first person plural in *μεν* is converted in the Doric dialect into *μες*, as *τύπτομες, λέγομες, εὔδομες, ἐτυφάμες*.]

[Obs. 4. The second person in *ς* was often lengthened in the old language by the addition of the syllable *θα*, which has remained in the Æolic, Doric, Ionic, and, in some words, in the Attic dialect; thus, *ἐθέλησθα, εἴπησθα, κλαίσισθα*. In Attic there particularly occur *ῆσθα* for *ῆς*, from *εἰμί*; *ἔφησθα* for *ἔφης*, from *φημί*; and especially *οἶσθα*; instead of which the proper form *οἶδας* is very rarely found in the Attic writers.]

[Obs. 5. The termination *ον* of the third person plural imperfect and second aorist, was in some of the common dialects *οσαν*, and remained also in the Alexandrian dialect, (as *ἐσχάζοσαν*, *Lycophr.* 21.) particularly in the Greek Old Testament, or Septuagint, and in the New Testament. Thus we have in these last such forms as *ἐφάγοσαν, ἀπήλθοσαν, παρήλθοσαν, ἐλάβοσαν, ἴδοσαν*; for *ἔφαγον, ἀπῆλθον, παρῆλθον, ἐλάβον, ἶδον, &c.*]

[Obs. 6. Instead of the termination εἶσαν in the third person plural of the pluperfect, the form ἔσαν is more common in Ionic and Attic; as ἀκηκόεσαν, ἐγεγόνεσαν, ἔπεπλεύκισαν.]

IMPERATIVE.

[Obs. In the third person plural of the Imperative, in Ionic and Attic, the termination ὄντων is more usual than ἔτωσαν, as πασχόντων for πασχέτωσαν, λεγόντων for λεγέτωσαν. The same form was also used by the Dorians. Some Doric writers omit the ν in this form, as ποιούντω, ἀποστέιλάντω; hence the Imperatives in Latin, in the third person, *amanto, docento, audiunto, &c.*]

OPTATIVE.

[Obs. 1. Instead of the Optative in οἶμι, there was also a form οἶην, οἶης, οἶη, plural οἶμεν, οἶητε, οἶησαν, contracted, in verbs in αω, into ὦην, ὦης, ὦη, &c. which bears the name of Attic. It is found chiefly, however, in the *contract verbs*; as φιλοῖην, ποιοῖην, ἐπερωτῶην, νικῶη, and hence also in the *second future of barytons*; as φανοῖην from φαίνω, fut. φανῶ.]

[Obs. 2. Instead of the form αἶμι in the first Aorist of the Optative, the Attics chiefly use the *primitive Æolic form*, εἶα, εἶας, εἶε, after the example of the Ionians and Dorians, but only in the *second and third persons singular, and third person plural*. The Æolians use it also in the *first*.]

SUBJUNCTIVE.

[Obs. 1. The third person singular of the Subjunctive, in Ionic, received the addition of the syllable σι, as ἔλθῃσι, λάβῃσι, φέρῃσι, for ἔλθῃ, λάβῃ, φέρῃ.]

[Obs. 2. In the old poets, the subjunctive active, if the penultima be long, has, for the most part, in the first and second persons plural the *short vowel* instead of the *long one*, as θωρήξομεν, Il. β'. 72. ἐρύξομεν, Od. δ. 297. ἀπολύσομεν, Il. κ'. 449. &c. The student must not mistake any of these forms for *futures*.]

INFINITIVE.

[Obs. The infinitives in εἶν and ναι, in the ancient language and in the dialects, had a form in μεν and μεναι. Assuming the form μεναι as the *primitive one*, we should, according to analogy, proceed thus; τυπτέμεναι, by apocope τυπτέμεν, by syn-

cepe τυπτέεν, by contraction τυπτεῖν. From τυπτέεν comes also by contraction the Doric τυπτεν.]

PASSIVE VOICE.

[Obs. 1. The original termination of the second person singular of the Passive Voice was εσαι in the Present, Futures, and Perfect of the Indicative; εσο in the Imperfect and Pluperfect of the Indicative and Present of the Imperative; and ησαι in the Present of the Subjunctive. The Ionians dropped the σ, and accordingly converted εσαι into εαι, εσω into εο, and ησαι into ηαι; and the common dialect again contracted these forms into η and ου, as follows:

		Ion.	Com.
Present Ind.	τύπτεσαι,	τύπτεαι,	τύπτη.
	Subj. τύπτησαι,	τύπτηαι,	τύπτη.
Imperf. Ind.	ἐτυπτέσο,	ἐτυπτέο,	ἐτύπτου.
	Imp. τυπτέσω,	τυπτέρω,	τύπτου.

To these may be added the corresponding parts of the Middle Voice; and also the first aorist, as ἐτυψάσο, ἐτυψάο, ἐτύψω. In the Optative, likewise, the same old form prevailed; thus from οἰσο was formed οἰο, which, as it does not admit of contraction, remained the common form.]

[Obs. 2. The primitive terminations in εσαι, εσο, &c. very probably continued in use in the less polished dialects as familiar colloquial forms. In the written language, however, they were retained only in the following cases: 1. In such irregular futures as ἔδομαι, πίομαι, φάγομαι, &c. thus ἐδέσαι, πίεσαι, φάγεσαι. 2. In some of the contracted verbs; as ἀχροάομαι, ἀχροάεσαι, contracted ἀχροᾶσαι; ὀδυνάομαι, ὀδυναέσαι, contracted ὀδυνᾶσαι; καυχάομαι, καυχάεσαι, contracted καυχᾶσαι; &c. Many of these forms occur in the New Testament. 3. In the passive and middle voices of verbs in μι; as, ἴσταμαι, ἴστασαι; ἴσταμην, ἴστάσο; &c. though these verbs sometimes follow the forms in η. 4. In the perfect and pluperfect passive of all verbs, with the loss, however, of ε; as τέτυψαι for τετυπέσαι; ἐτέτυψε for ἐτετυπέσο.]

[Obs. 3. The Attic form ει for the second person is retained, in modern editions of ancient authors, only in the verbs βούλομαι, οἶμαι, and the future of ὀπτομαι, as, βούλει, οἶει, ὀψει. This renders it easy to distinguish these from the Subjunctive forms, βούλη, οἶη. An examination, however, of ancient

manuscripts, renders it very certain that by Thucydides, Plato, and the Dramatic writers, the form *αι* was constantly used in all verbs.]

INDICATIVE.

[Obs. 1. In the first person dual and plural, the Dorians and the poets interpose a *σ*; as τυπτόμεσθον, τυπτόμεσθα.]

[Obs. 2. In the third person plural of the perfect and pluperfect, the Ionians and Dorians change the *ν* before *ται* and *το* into *α*. This is likewise done in the third person plural of the Optative. The following rules in general, regulate this change.

1. If the third person singular of the perfect and pluperfect end in *ται* or *το* pure, then, in the third person plural, the syllable preceding the inserted *α* is made *short*, as ἔαται for ἦνται; πεφιλέαται for πεφίληνται; ἔατο for ἦντο; πεφιλέατο for πεφίληντο.

2. If *ται* be *impure*, then the preceding lenis becomes an aspirate, and if there be a *σ*, it is changed into *δ* or *θ*; as τέτυφαται for τετυμμένοι εἰσί; λέλεχαται for λελεγμένοι εἰσί; πέπληθαται for πεπλησμένοι εἰσί; ἐτετάχατο for τεταγμένοι ἦσαν.

3. But the Optative retains its diphthong before *α*, as γένοιατο for γένοιντο; τύπτοιατο for τύπτειντο.]

[Obs. 3. In like manner *ν* is sometimes omitted in the third person plural of the present and imperfect indicative passive and middle, and also in that of the present and aorists of the Optative.]

IMPERATIVE.

[Obs. Instead of the termination *ωσαν* in the third person plural of the imperative, the form *ων* is very much used in Ionic, Doric, and particularly Attic; as ἐπέσθων for ἐπέσθωσαν; κτεινέσθων for κτεινέσθωσαν, &c.]

SUBJUNCTIVE.

[Obs. The perfect of the Subjunctive, when the perfect Indicative ends in *μαι* pure, as μεμνῶμαι, πεφιλῶμαι, is said seldom to occur, and the circumlocution to be more common, as πεφιλημένος ᾶ, &c.]

OPTATIVE.

[Obs. In the Optative aorists, the Attics commonly have in the plural the form εἶμεν, εἴτε, εἶεν. The prose writers in

the same dialect always have εἶν in the third person plural. This form is used also by Homer, as περιθεῖμεν, *Od.* π. 1. 305. διακρινθεῖτε, *Il.* γ. 192. &c.]

INFINITIVE.

[*Obs.* The Infinitive of the aorist has in Doric the termination ἦμεν for ἦναι, as λασθῆμεν for λασθῆναι; διακριθῆμεν for διακριθῆναι; ἀποτραπήμεν for ἀποτραπήναι; and sometimes also ἦμεναι, as φανῆμεναι for φανῆναι; ἀριθμηθῆμεναι for ἀριθμηθῆναι; ἀναεῆμεναι for ἀναεῆναι.]

DEPONENT VERBS.

[The Deponent Verbs are to be distinguished from the Middle, since they have the form of Passives, but the sense of Actives, as, αἰσθάνομαι, δέχομαι, γίνομαι, δέομαι, δύναμαι, &c.]

Some of these, in the Perfect and Aorist, have the form of the Passive, others of the Middle; in others, one of the tenses has the Passive, the other the Middle form, as αἰσθάνομαι, ἥσθημαι, ἥσθόμην; δέχομαι, δέδεχμαι, ἐδέξαμην; γίνομαι, γεγένημαι and γέγονα, ἐγενόμην; ἐργάζομαι, εἰργασμαι, εἰργασάμην; ἔρχομαι ἦλθον, ἐλήλυθα; ἡγέομαι, ἡγήμαι, ἡγησάμην; μαίνομαι, μέμνηνα, ἐμάνην; μάχομαι, μεμάχημαι, ἐμαχεσάμην. A deponent of this kind seldom has a perfect of the active form, as οἶχομαι, οἶχωκα.]

The following is a Synopsis of their form :

	Indic.	Imper.	Opt.	Subj.	Inf.	Part.
Present.	δέχομαι	δέχ-ου	-οίμην	-ωμαι	-εσθαι	-ομενος
Imperf.	ἐδεσχόμην					
Perfect.	δέδεγμαι	δέδε-ξο	-γμένος εἶην	-γμένος ῶ	-χθαι	-λγμενος
Pluperf.	ἐδεδέγμην					
P. p. Fut.	δεδέξ-ομαι	δέξ-αι	-οίμην	-ωμαι	-εσθαι	-ομενος
1 Aor. M	ἐδέξαμην		-αίμην		-ασθαι	-αμενος
1 Fut. M	δέξ-ομαι		-οίμην		-εσθαι	-ομενος

A few of these Verbs have a Second Aorist Middle; as αὐνθάνομαι, ἐπυθόμην.

Perhaps it would be more analogical to consider them as Defective Verbs, whose Active is Obsolete, and which want some of the Passive and Middle Tenses.

Contracted Verbs.

Verbs in *αω*, *εω*, and *οω*, are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω*, *αο*, and *αου* into *ω*, as *τιμάω*, *τιμῶ*, *to honour*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσι*, *τιμῶσι*:—else into *α*, as *τίμαε*, *τίμα*:—*ι* is subscribed, as *τιμάοιμι*, *τιμῶμι*; *τιμάεις*, *τιμᾷς*; &c.

Verbs in *εω* contract *εε* into *εῖ*, and *εο* into *οῦ*, as *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*;—else they drop *ε*, as *φιλέω*, *φιλῶ*, *to love*; *φιλέεις*, *φιλεῖς*.

Verbs in *οω* contract *ο* before a long vowel into *ῶ*, as *χρυσόω*, *χρυσῶ*, *to gild*;—before a short vowel or *ου*, into *οῦ*, as *χρυσόετε*, *χρυσοῦτε*; *χρυσόουσι*, *χρυσοῦσι*:—otherwise into *οῖ*, as *χρυσόης*, *χρυσοῖς*. In the Infin. *οειν* is contracted into *οῦν*.

Examples.

Active Voice.

INDICATIVE MOOD.

Present Tense.

Sing.	Dual.	Plur.
1. τιμ-άω, ὦ	άε, ᾧ	άε, ᾶ
2. φιλ-έω, ὦ	έε, εῖ	έε, εῖ
3. χρυσ-όω, ὦ	όε, οῖ	όε, οῖ

Imperfect.

Sing.	Dual.	Plur.
1. ἐτίμ-αον, ὦν	άε, ᾧ	άε, ᾶ
2. ἐφίλ-εον, ουν	έε, εῖ	έε, εῖ
3. ἐχρυσ-όον, ουν	όε, οῖ	όε, οῖ

IMPERATIVE.

Sing.	Dual.	Plur.
1. τίμ-αε, α	άε, ᾧ	άε, ᾶ
2. φίλ-εε, ει	έε, εῖ	έε, εῖ
3. χρυσ-όε, οῦ	όε, οῖ	όε, οῖ

OPTATIVE.

	Sing.	Dual.	Plur.
1. τιμ-αοιμι, ᾧ	άοις, ᾧς	άοι, ᾧ	άοι, ᾧ
2. φιλ-έοιμι, οἷ	έοις, οἷς	έοι, οἷ	έοι, οἷ
3. χρευσ-δοιμι, οἷ	δοις, οἷς	δοι, οἷ	δοι, οἷ

SUBJUNCTIVE.

	Sing.	Dual.	Plur.
1. τιμ-άω, ᾧ	άης, ᾗς	άη, ᾗ	άω, ᾧ
2. φιλ-έω, ᾧ	έης, ᾗς	έη, ᾗ	έω, ᾧ
3. χρευσ-όω, ᾧ	όης, οἷς	όη, ᾧ	όω, ᾧ

INFINITIVE.

1. τιμ-άειν, τιμᾶν. 2. φιλ-έειν, φιλ-εῖν. 3. χρευσ-όειν, χρευσ-οῦν.

PARTICIPLES.

Nominative.		Genitive.	
Mas.	Fem.	Mas.	Fem.
1. τιμ-άων, ᾧν	τιμ-άουσα, ᾧσα	τιμ-άοντος, ᾧντος	τιμ-άουσης, ᾧσης
2. φιλ-έων, ᾧν	φιλ-έουσα, οὔσα	φιλ-έοντος, οὔντος	φιλ-έουσης, οὔσης
3. χρευσ-όων, ᾧν	χρευσ-όουσα, οὔσα	χρευσ-όοντος, οὔντος	χρευσ-όουσης, οὔσης

Passive and Middle Voices.

INDICATIVE MOOD.

Present Tense.

	Dual.			Plur.		
	Sing.					
1. τιμ-άο, ᾧ	ἀή, ᾧ	ἀέ, ᾧ	ἀό, ᾧ	ἀέ, ᾧ	ἀό, ᾧ	ἀόν, ᾧν
2. φιλ-έο, οῦ	μαι-έη, ῆ	έε, εῖ	έο, οῦ	μεθ-ά-έε, εῖ	μεθ-ά-έε, εῖ	σθε-έον, οὔνται
3. χρεσ-όο, οῦ	ή, οῖ	όε, οῦ	όο, οῦ	όε, οῦ	όο, οῦ	όν, οῦν

IMPERFECT.

	Dual.			Plur.		
	Sing.					
1. ἐτιμ-άο, ᾧ	άον, ᾧ	άέ, ᾧ	άό, ᾧ	άέ, ᾧ	άό, ᾧ	άόν, ᾧν
2. ἐφιλ-έο, οῦ	έου, οῖ	έέ, εῖ	έο, οῦ	μεθ-ά-έε, εῖ	μεθ-ά-έε, εῖ	σθε-έον, οὔντο
3. ἐχρεσ-όο, οῦ	όν, οῖ	όε, οῦ	όο, οῦ	όε, οῦ	όο, οῦ	όν, οῦν

IMPERATIVE.

Present.

	Dual.			Plur.		
	Sing.					
1. τιμ-άου, ᾧ	άέ, ᾧ	άέ, ᾧ	άό, ᾧ	άέ, ᾧ	άέ, ᾧ	άόν, ᾧν
2. φιλ-έου, οῦ	έέ, εῖ	έέ, εῖ	έο, οῦ	έέ, εῖ	έέ, εῖ	σθε-έον, οὔνται
3. χρεσ-όου, οῦ	όέ, οῖ	όέ, οῖ	όό, οῦ	όέ, οῖ	όέ, οῖ	όν, οῦν

OPTATIVE.

Present.

Sing.		Dual.		Plur.	
1. τιμ-άωι, ᾧ	ἀοί, ᾧ	ἀοί, ᾧ	ἀοί, ᾧ	ἀοί, ᾧ	ἀοί, ᾧ
2. φιλ-εοί, οἱ	μήν-εοί, οἱ	μήν-εοί, οἱ	μήν-εοί, οἱ	μήν-εοί, οἱ	μήν-εοί, οἱ
3. χρυσ-οοί, οἱ	οἱ	οἱ	οἱ	οἱ	οἱ

SUBJUNCTIVE.

Present.

Sing.		Dual.		Plur.	
1. τιμ-άω, ᾧ	ἀή, ᾧ	ἀή, ᾧ	ἀή, ᾧ	ἀή, ᾧ	ἀή, ᾧ
2. φιλ-έω, ᾧ	μήν-έω, ᾧ	μήν-έω, ᾧ	μήν-έω, ᾧ	μήν-έω, ᾧ	μήν-έω, ᾧ
3. χρυσ-όω, ᾧ	οἱ	οἱ	οἱ	οἱ	οἱ

INFINITIVE.

Present.

1. τιμ-άεσθαι, ᾧσθαι
2. φιλ-έεσθαι, εἶσθαι
3. χρυσ-δέεσθαι, οὔσθαι

PARTICIPLE.

Present.

1. τιμ-αόμενος, ᾧμενος
2. φιλ-εόμενος, οὔμενος
3. χρυσ-οόμενος, οὔμενος

Remarks on the
CONTRACT VERBS.

[*Obs.* 1. The *uncontracted* or *original* form of these verbs is, as far as relates to verbs in *έω*, peculiar to the Ionic dialect. In the other verbs it is wholly disused, with the exception of a few poetical forms in *άω*.]

[*Obs.* 2. In verbs in *άω*, the *Æolians* pronounced separately the *ι* subscribed in the second and third persons singular of the Present Indicative, as *τιμάις* for *τιμᾶς*; *γελαίς* for *γελᾶς*; *τιμαί* for *τιμᾷ*; *γελαί* for *γελαῖ*.]

[*Obs.* 3. Verbs in *άω* often change *α* into *ε* in the Ionic dialect, as *δρέω*, *δρέομεν*, for *δράω*, *δράομεν*; *χρέεται* for *χρᾶται*, &c.]

[*Obs.* 4. The Doric dialect, which elsewhere invariably adopts *ᾱ* for *η*, departs from this usage in the case of Contract Verbs, and makes use of *η* without the *ι* subscribed in the place of all contractions in *αι* and *ει*, as *δρῆν* for *δρῆν*; *τολμῆτε* for *τολμᾶτε*; *κοσμῆν* for *κοσμεῖν*. This species of contraction finds its way also into the Attic dialect, but in general only in the following verbs, *ζάω*, *πεινάω*, *διψάω*, *χρῆσθαι*. Thus, for example, *ζάω*, *ζῆς*, *ζῆ*, *ζῆτε*, &c. imperf. *ἔζων*, *ἔζῆς*, *ἔζη*, &c. infin. *ζῆν*.]

[*Obs.* 5. The Doric and Ionic dialects use for *εον* in the first person singular, and third person plural, of the imperfect, the form *ευν*. The Dorians use this kind of contraction also in verbs in *άω*, which however were formed in *έω*, as *ἀνηρώτευν* from *ἀνερωπτέω*, just as they said *ἀγαπέω* for *ἀγαπάω*.]

ACTIVE VOICE.

IMPERATIVE.

[*Obs.* The remark made respecting the form *οντων* for *εωσαν*, in the third person plural of the Imperative of barytone verbs will apply also to contract verbs; as *κοινωνούντων* for *κοινωνεῖσων*.]

OPTATIVE.

[*Obs.* 1. The Optative in *οιμι*, particularly in the contract verbs, has also in Attic, the termination *οίην* or *ῶην*; as *φιλοίην*, *τιμῶην*: the third person plural is, as in the common form,

φιλοῖεν, τιμῶεν. The Attics, however, often use the common form οἶμι, ὤμι, for οἶην, ὤην.]

[Obs. 2. This form οἶην is found also in Ionic and Doric writers. And, as verbs in ᾠ were, by the Ionians, conjugated in ἔω, we find in their writers διαπηδοίη, ἐρωτοίη, for διαπηγῶ, ἐρωτῶ.]

INFINITIVE.

[Obs. 1. The Doric form ῆν for αἶν, εἶν, has been already noticed. The Æolians had a peculiar form for the Infinitive of contract verbs, in which form the final ν was changed into ς, and the improper diphthongs η, α, into the proper αι, and also οει into οι; thus γελαῖς, πειναῖς, ὑψοῖς, ὀρθοῖς, for γελαῖν, πεινῆν, ὑψοῦν, ὀρθοῦν.]

[Obs. 2. The Dorians changed the contracted Infinitive οῦν into ὦν, in verbs in ἔω; as διδῶν for διδοῦν, (i. e. διδοναι;) ἐγγῶν for ἐργοῦν, &c.]

PARTICIPLES.

[Obs. In the Participle, the Dorians said εὔσα for εῖουσα and αουσα. The Ionians used this form in verbs in ἔω, as ὑμνεῦσαι for ὑμνεῖν. The form αο was contracted by the Dorians into ᾱ, as πεινᾶντι for πείναιοντι. The Æolians formed the terminations of the Participles ending in ὦν, in εῖς, because they formed the verbs in ἔω, ᾠ, in ημι; thus, ὀρεῖς, στοιχεῖς, from ὀρῆμι, στοιχῆμι.]

PASSIVE VOICE.

[Obs. 1. The Ionians and Dorians lengthen all circumflex terminations by the insertion of another vowel, whether the termination be contracted or not; thus, 1. In contracted terminations, the long vowel which arises from the contraction is extended by the repetition of itself, or of the short vowel; as ὀρέας for ὀρεῖς; ἑάα for ἑᾷ; ὀρώω for ὀρῶ; βοόωσι for βοῶσι. 2. Without the contraction, as ἐμδίη for ἐμβῆ; φῆη for φῆ. The Ionic prose writers only prefix an ε to the circumflexed termination, as διαφυγέειν for διαφυγεῖν.]

[Obs. 2. As the Ionians form the second person of the common conjugation in εαι and εο, the verbs in εω are subject to a multiplication of vowels, as ποιέσαι, ἐπαινέσαι, &c. which how-

over, in the case of *έεο* is remedied by an elision of the *ε*, as *έποιέο*.]

VERBS IN ΜΙ.

[1. The number of Verbs in *μι* in the Attic and in the common dialect is very small, and in these few there are only some which have in the greater part of their tenses a form peculiar to themselves, and different from the conjugation in *ω*, and which accord with each other in the formation and termination of their tenses; as *τίθημι*, *ἵημι*, *ἵστημι*, *δίδωμι*. Others again have a peculiar inflexion, in many points differing from the conjugation of the verbs in the examples; as *εἰμί*, *I am*; *εἶμι*, *I go*; and others again, as well as all verbs in *υμι*, occur only in the present and imperfect, deriving the rest of their tenses from the radical form in *ύω*.]

[2. These verbs were chiefly used in the *Æolo-Doric* dialect, and, in the writers of that dialect, verbs very frequently occur in the form *μι*, which are otherwise in *έω* and *άω*; as *νίχημι* for *νικάω*; *ὄρημι* for *ὀράω*; *χρήμι* for *χράω*; *ὄνημι* for *ὀνέω*; *φίλημι* for *φιλέω*; &c.]

[3. Verbs in *μι*, therefore, are properly of *Æolic* origin, or rather, they existed already in the old Greek language which was used by Homer and Hesiod, and in which the dialects were as yet mingled together. The *Ionic* and *Attic* Dialects, which first assumed a determinate form, retained some of these verbs in *μι*. The *Æolians*, however, who retained the most of the ancient language, made the greatest use of them.]

[4. Notwithstanding this antiquity, however, these verbs appear to have come from older forms in *άω*, *έω*, *όω*; partly because their futures, and sometimes also their perfects and aorists, are regularly derived from such verbs, and partly because they always have a determined relation to such verbs.]

Formation of Verbs in ΜΙ.

Verbs in *μι* are formed from Verbs of the Third Conjugation in *άω*, *έω*, *όω*, and *ύω*.

1. By prefixing the Reduplication with τ .
2. By changing ω into μ .
3. By lengthening the penultima.

Exception 1st. In prefixing the Reduplication, if the verb begin with an aspirated consonant, the corresponding smooth mute must be employed in its place.

Exception 2nd. If the verb begins with a vowel or with π , or σ , then ι alone is prefixed with the rough breathing: this is called the *Improper* Reduplication.

Exception 3d. Verbs in μ have no Reduplication, nor have those verbs in μ any which are formed from trisyllables, as $\chi\rho\epsilon\mu\nu\acute{\alpha}\omega$, $\chi\rho\epsilon\mu\nu\eta\mu$; the following also wants the Reduplication, $\phi\acute{\eta}\mu$ from $\phi\acute{\alpha}\omega$;

Thus, from $\sigma\tau\acute{\alpha}\omega$ is formed	$\iota\sigma\tau\eta\mu$, to stand,
from $\theta\acute{\epsilon}\omega$	$\tau\acute{\iota}\theta\eta\mu$, to place,
from $\delta\acute{\omicron}\omega$	$\delta\acute{\iota}\delta\omega\mu$, to give,
from $\delta\epsilon\iota\kappa\nu\acute{\omega}$	$\delta\epsilon\iota\kappa\nu\mu$, to shew,
from $\xi\omega$	$\iota\eta\mu$, to send,
from $\pi\tau\acute{\alpha}\omega$	$\iota\pi\tau\eta\mu$, to fly.

[Obs. 1. In the formation of $\iota\sigma\tau\eta\mu$, $\iota\eta\mu$, and $\iota\pi\tau\eta\mu$, the second Exception operates: in forming $\tau\acute{\iota}\theta\eta\mu$, the first Exception takes effect, since $\tau\acute{\iota}\theta\eta\mu$ is for $\theta\acute{\iota}\theta\eta\mu$: in forming $\delta\acute{\iota}\delta\omega\mu$, the regular rule No. 1. is applied; and lastly, in forming $\delta\epsilon\iota\kappa\nu\mu$, we are governed by the third Exception.]

Obs. 2. The most striking difference between verbs in μ and verbs in ω , is in the 1st and 3d persons singular, present Indicative, and the 2d person singular of the Imperative.

Verbs in μ have only three Tenses of that form: the Present, Imperfect, and Second Aorist. They take the other Tenses generally from verbs in ω ; thus $\delta\acute{\iota}\delta\omega\mu$ makes $\delta\acute{\omega}\sigma\omega$, $\delta\acute{\epsilon}\delta\omega\kappa\alpha$, from $\delta\acute{\omicron}\omega$.

Verbs in μ have no 2d Future, 2d Aorist Passive, nor Perfect Middle.

Verbs in $\nu\mu$, besides having no Reduplication, want the Second Aorist, and the Optative and

Subjunctive Moods. They borrow the two last from Verbs in *ω*.

ACTIVE VOICE.

The Moods and Tenses.

	Indic.	Imp.	Opt.	Subj.	Infin.	Part.
Present.	ἴσθ·ημι	-αθι	-αῖην	-ῶ	-ᾶναι	-ᾶς
	τίθ·ημι	-ετι	-εῖην	-ῶ	-ῆναι	-εῖς
	δίδ·ωμι	-οθι	-οῖην	-ῶ	-όναι	-οὺς
	δείχν·υμι	-υθι			-ύναι	-ύς
Imperf.	ἴστην	the rest like the Present.				
	εἰσθην					
	εἰδίδων					
	εἰδείκνυν					
2d Aor.	ἔστην	στήθι	σταῖην	στώ	σῆναι	σῆς
	ἔθην	θές	θείην	θῶ	θεῖναι	θείς
	ἔδων	δός	δοίην	δῶ	δοῦναι	δούς

The other Tenses are regularly formed from Verbs in *ω* : thus,

	Indic.	Imp.	Opt.	Subj.	Infin.	Part.
1st Fut.	στήσ·ω	· · · ·	-οίμι	· · · ·	-εῖν	-ων
	θήσ·ω	· · · ·	-οίμι	· · · ·	-εῖν	-ων
	δώσ·ω	· · · ·	-οίμι	· · · ·	-εῖν	-ων
	δείξ·ω	· · · ·	-οίμι	· · · ·	-εῖν	-ων
1st Aor.	ἔστησα	στήσ·ον	-αιμι	-ω	-αι	-ας
	ἔθηκα	· · · ·	· · ·	· · · ·	· · · ·	· · ·
	ἔδωκα	· · · ·	· · ·	· · · ·	· · · ·	· · ·
	ἔδειξα	δείξ·ον	-αιμι	-ω	-αι	-ας
Perf.	ἔστηχ·α	-ε	-οίμι	-ω	-έναι	-ώς
	τέθειχ·α	-ε	-οίμι	-ω	-έναι	-ώς
	δέδωχ·α	-ε	-οίμι	-ω	-έναι	-ώς
	δέδειχ·α	-ε	-οίμι	-ω	-έναι	-ώς

Plup.

ἔστηκεν or εἰστήκειν, ἔτεθεικεν, ἔδεδώκειν, ἔδεδείκειν.

Numbers and Persons.

Present.

Sing.	Dual.	Plur.
ἴσθ-ημι, ης, ησι,	ἄτον, ατον,	ἄμεν, ατε, ἄσι,
τίθ-ημι, ης, ησι,	ετον, ετον,	εμεν, ετε, εἰσι,
οἶδ-ωμι, ως, ωσι,	οτον, οτον,	ομεν, οτε, οὔσι,
οἰσίν-υμι, υς, υσι,	ὔτον, υτον,	ὔμεν, υτε, ὕσι.

Imperfect.

Sing.	Dual.	Plur.
ἴσθ-ην, ης, η,	ἄτον, ἄτην,	αμεν, ατε, ασαν,
εἰτίθ-ην, ης, η,	ετον, ἐτην,	εμεν, ετε, εσαν,
ἐοἶδ-ων, ως, ω,	οτον, ὀτην,	ομεν, οτε, οσαν,
ἐοἰσίν-υν υς, υ,	ὔτον, ὑτην,	ὔμεν, υτε, υσαν.

Second Aorist.

Sing.	Dual.	Plur.
ἴσθ-ην, ης, η,	ἦτον, ἦτην,	ἦμεν, ἦτε, ἦσαν,
εἶθ-ην, ης, η,	ετον, ἐτην,	εμεν, ετε, εσαν,
εἶδ-ων, ως, ω,	οτον, ὀτην,	ομεν, οτε, οσαν.

IMPERATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσθᾱ-θι, } τίθε-τι, } οἶδο-θι, } οἰσίν-υ-θι, }	τον, των,	τε, τωσαν.

Second Aorist.

Sing.	Dual.	Plur.
σθῆ-θι, στήτω,	σθῆτον, στήτων,	σθῆτε, στήτωσαν.
θές, θέτω,	θέτον, θέτων,	θέτε, θέτωσαν,
οἶς, οἶτω,	οἶτον, οἶτων,	οἶτε, οἶτωσαν.

OPTATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσταί-ην, } τίθεί-ην, } οἶδοί-ην, }	ἦτον, ἦτην,	ἦμεν, ἦτε, ἦσαν & εἴ.

Second Aorist.

Sing.		Dual.	Plur.
σφαλ-ην,	} ης, η,	| ητον, ἦτην,	| ημεν, ητε, ησαν & ερ.
θει-ην,			
δοι-ην,			

SUBJUNCTIVE MOOD.

Present.

Sing.			Dual.		Plur.		
ιστ-ῶ,	ῆς,	ῆ,	| ῆτον,	| ῆτον,	| ῶμεν,	ῆτε,	ῶσι,
τιθ-ῶ,	ῆς,	ῆ,					
δοι-ῶ,	ῶς,	ῶ,					

Second Aorist.

Sing.			Dual.		Plur.		
ιστῶ	στῆς,	στῆ,	| στῆτον,	| στῆτον,	| στῶμεν,	στῆτε,	στῶσι,
θῶ,	θῆς,	θῆ,					
δοῶ,	δοῆς,	δοῶ,					

INFINITIVE MOOD.

Present.

ιστάναι.	τιθέναι.	διδόναι.	δεικνύναι.
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Second Aorist.

στέναι.	δεῖναι.	δοῦναι.
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PARTICIPLES.

Present.

Second Aorist.

ιστ-ῶς,	ᾶσα,	ᾶν.		στέας,	στέσσα,	στέαν,
τιθ-εῖς,	εἶσα,	έν.		δεῖς,	δεῖσα,	δέεν,
δοι-ούς,	οὔσα,	όν.		δούς,	δοῦσα,	δόν.
δεικν-ύς,	ῦσα,	ύν.				

Formation of the Tenses.

The Imperfect

is formed from the Present by prefixing the Augment and changing *μι* into *ν*, as *τίθηναι*, *ἐτίθην*.

The Second Aorist

is formed from the Imperfect by dropping the Reduplication and receiving, in place of the remaining initial vowel, the syllabic Augment, as *ἔτιθην, ἔθην; ἐδίδων, ἔδων*.

If the Verb has no Reduplication, the Second Aorist is the same in form with the Imperfect.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imp.	Opt.	Subj.	Inf.	Part.
Present.	<i>ἴσθ-αμαι</i> <i>τίθ-εμαι</i> <i>δίδ-ομαι</i> <i>δείκν-υμαι</i>	<i>-ασο</i> <i>-εσο</i> <i>-οσο</i> <i>-υσο</i>	<i>-αίμην</i> <i>-είμην</i> <i>-οίμην</i>	<i>-ῶμαι</i> <i>-ῶμαι</i> <i>-ῶμαι</i>	<i>-ασθαι</i> <i>-εσθαι</i> <i>-οσθαι</i> <i>-υσθαι</i>	<i>-άμενος</i> <i>-έμενος</i> <i>-όμενος</i> <i>-ύμενος</i>
Imperf.	<i>ἴστάμην</i> <i>ἐπιθέμην</i> <i>ἐδιδόμην</i> <i>ἐδεικνύμην</i>	} the rest like the Present.				

Tenses formed from Verbs in *ω*.

	Ind.	Imp.	Opt.	Subj.	Inf.	Part.
Perfect.	<i>ἔστ-αμαι</i> <i>τέθ-ειμαι</i> <i>δέδ-ομαι</i> <i>δέδ-ειγμαι</i>	<i>-ασο</i> <i>-εισο</i> <i>-οσο</i>	<i>-αίμην</i> <i>-είμην</i> <i>-οίμην</i>	<i>-ῶμαι</i> <i>-ῶμαι</i> <i>-ῶμαι</i>	<i>-ασθαι</i> <i>-εῖσθαι</i> <i>-οσθαι</i> <i>-εἰχθαι</i>	<i>-αμένος</i> <i>-ειμένος</i> <i>-ομένος</i> <i>-ειγμένος</i>
Plup.	<i>ἔστάμην</i> <i>ἐπτεθείμην</i> <i>ἐδεδόμην</i> <i>ἐδειγμην</i>					
P. p. F.	<i>ἔστας-ομαι</i> <i>τεθείσ-ομαι</i> <i>δεδόσ-ομαι</i>	<i>...</i> <i>...</i> <i>...</i>	<i>-οίμην</i> <i>-οίμην</i> <i>-οίμην</i>	<i>...</i> <i>...</i> <i>...</i>	<i>-εσθαι</i> <i>-εσθαι</i> <i>-εσθαι</i>	<i>-όμενος</i> <i>-όμενος</i> <i>-όμενος</i>
1 Aor.	<i>ἔσταθην</i> <i>ἐτέθην</i> <i>ἐδόθην</i> <i>ἐδείχθην</i>	<i>στάθ-ητι</i> <i>τέθ-ητι</i> <i>δόθ-ητι</i>	<i>-εῖην</i> <i>-εῖην</i> <i>-εῖην</i>	<i>-ῶ</i> <i>-ῶ</i> <i>-ῶ</i>	<i>-ῆναι</i> <i>-ῆναι</i> <i>-ῆναι</i> <i>δειχθ-ηναι</i>	<i>-εῖς</i> <i>-εῖς</i> <i>-εῖς</i> <i>-εῖς</i>

1 Ent.	{	σταθῆσ-ομαι	...	-οίμην	...	-εσθαι	-ὄμ ενος
		τεθῆσ-ομαι	...	-οίμην	...	-εσθαι	-ὄμ ενος
		δοθῆσ-ομαι	...	-οίμην	...	-εσθαι	-ὄμ ενος
		δεγχθῆσ-ομαι	...		...	-εσθαι	-ὄμ ενος

Numbers and Persons.

INDICATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἴστα-	} μαι, σαι, ται,	} μεθον, σθον, τθον,	} μεθα, σθε, -ντα...
σίδε-			
δίδε-			
δείκνυ-			

Imperfect.

	Sing.	Dual.	Plur.
ἰσθᾶ- ἐσθῆ- ἐθιδό- ἐδεῖχνυ-	μην, σῶ, το,	μεθον, σθον, σθην,	μεθα, σθε, κτε.

IMPERATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ιστά-	} σο, σθω,	} σθον, σθων,	} σθες, σθωσα.
τίθς-			
θίδο-			
θείκν-			

OPTATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἰσταί- }			
σιθεί- }	μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντε.
διδοί- }			

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἰστ-ῶμαι, ἦ, ἦται,	ἰσμεθον, ἦσθον, ἦσθον,	ἰσμεθα, ἦσθε, ὠνται,
ταῖ-ῶμαι, ἦ, ἦται,	ἰσμεθον, ἦσθον, ἦσθον,	ἰσμεθα, ἦσθε, ὠνται,
ὀιδ-ῶμαι, ῶ, ὦται,	ἰσμεθον, ὠσθον, ὠσθον,	ἰσμεθα, ὠσθε, ὠνται.

INFINITIVE.

PARTICIPLE.

Present.

Present.

ἴστασθαι.
τίθεσθαι.
δίδοσθαι.
δείκνυσθαι.

ἰστάμεν-ος,
τιθέμεν-ος,
διδόμεν-ος,
δείκνυμεν-ος, } η, ον.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by shortening the penultima, and changing μι into μαι, as ἴστημι, ἴσταμαι.

The Imperfect

is formed from the Present, by prefixing the Augment, and changing μαι into μην, as τίθεμαι, ἐτίθε-μην.

MIDDLE VOICE.

The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

The Second Aorist.

Indic.	Imp.	Opt.	Subj.	Infin.	Part.
ἑστάμην	στάσο	σταίμην	στώμαι	στάσθαι	στάμενος
ἐθέμην	θέσο	θείμην	θῶμαι	θέσθαι	θέμενος
ἐδόμην	δόσο	δοίμην	δῶμαι	δόσθαι	δόμενος

Tenses formed from Verbs in ω.

1 Aor.	ἑστηγάμην	στήσ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
	ἐθηγάμην	....	....	....	....	....
	ἐδωγάμην	....	....	....	....	....
	ἐδειξάμην	δειξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος

1 Fut.	$\left\{ \begin{array}{l} \sigma\tau\acute{\eta}\sigma\text{-ομαι} \\ \theta\eta\sigma\text{-ομαι} \\ \delta\omega\sigma\text{-ομαι} \\ \delta\epsilon\acute{\iota}\xi\text{-ομαι} \end{array} \right. \left\{ \begin{array}{l} \dots \\ \dots \\ \dots \\ \dots \end{array} \right\} \begin{array}{l} \text{-οίμην} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{l} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{l} \text{-εσθαι} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} \begin{array}{l} \text{-όμενος} \\ \text{---} \\ \text{---} \\ \text{---} \end{array} $
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Numbers and Persons.

INDICATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \epsilon\sigma\tau\acute{\alpha}\text{-} \\ \epsilon\theta\acute{\epsilon}\text{-} \\ \epsilon\delta\acute{\omicron}\text{-} \end{array} \right.$	μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντθ.

IMPERATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \sigma\tau\acute{\alpha}\text{-} \\ \theta\acute{\epsilon}\text{-} \\ \delta\acute{\omicron}\text{-} \end{array} \right.$	σο, σθω,	σθον, σθων,	σθε, σθωσαν.

OPTATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \sigma\tau\alpha\acute{\iota}\text{-} \\ \theta\epsilon\acute{\iota}\text{-} \\ \delta\omicron\acute{\iota}\text{-} \end{array} \right.$	μην, ε, το,	μεθον, σθον, σθην,	μεθα, σθε, ντθ.

SUBJUNCTIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
$\left\{ \begin{array}{l} \sigma\tau\text{-}\omega\mu\alpha\iota, \text{ῆ, ῆται,} \\ \theta\text{-}\omega\mu\alpha\iota, \text{ῆ, ῆται,} \\ \delta\text{-}\omega\mu\alpha\iota, \text{ῶ, ῶται,} \end{array} \right.$	$\left\{ \begin{array}{l} \acute{\omega}\mu\epsilon\theta\omicron\nu, \text{ῆ}\sigma\theta\omicron\nu, \text{ῆ}\sigma\theta\omicron\nu, \\ \acute{\omega}\mu\epsilon\theta\omicron\nu, \text{ῆ}\sigma\theta\omicron\nu, \text{ῆ}\sigma\theta\omicron\nu, \\ \acute{\omega}\mu\epsilon\theta\omicron\nu, \text{ῶ}\sigma\theta\omicron\nu, \text{ῶ}\sigma\theta\omicron\nu,} \end{array} \right.$	$\left\{ \begin{array}{l} \acute{\omega}\mu\epsilon\theta\alpha, \text{ῆ}\sigma\theta\epsilon, \acute{\omega}\nu\tau\alpha\iota. \\ \acute{\omega}\mu\epsilon\theta\alpha, \text{ῆ}\sigma\theta\epsilon, \acute{\omega}\nu\tau\alpha\iota. \\ \acute{\omega}\mu\epsilon\theta\alpha, \text{ῶ}\sigma\theta\epsilon, \acute{\omega}\nu\tau\alpha\iota.} \end{array} \right.$	

INFINITIVE MOOD.

Second Aorist.

στᾶσθαι.
 θέσθαι.
 δόσθαι.

PARTICIPLE.

Second Aorist.

$\left\{ \begin{array}{l} \sigma\tau\acute{\alpha}\text{-} \\ \theta\acute{\epsilon}\text{-} \\ \delta\acute{\omicron}\text{-} \end{array} \right. \left\{ \begin{array}{l} \mu\epsilon\nu\omicron\varsigma, \mu\acute{\epsilon}\nu\eta, \mu\epsilon\nu\omicron\nu. \end{array} \right.$

The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as in the Second Aorist Active; as ἐτιθέμην, ἐθέμην; ἰσάμην, ἰσάμην.

Special Remark respecting the Verb ἵστημι.

[The Perfect, Pluperfect, and Second Aorist, Active, of ἵστημι, have an intransitive, the rest of the tenses a transitive, signification. The Perfect has also the signification of a present, arising from its continued meaning, and the Pluperfect the signification of an Imperfect: Thus, ἵστημι, I place; ἵστην, I was placing; ἕστηκα, I have placed myself, and continue placed, i. e. I stand; εἰστήκειν, I had placed myself, and continued placed, i. e. I was standing; ἕστην, I stood.—The 1st Aorist. ἕστηκα, denotes merely I placed.]

General Remarks on Verbs in μι.

ACTIVE VOICE.

INDICATIVE.

[Obs. 1. The Ionic and Doric dialects often use the forms in ἔω, ἄω, ὦω, in the Present and Imperfect Singular, with the Reduplication, as τιθεῖς, διδοῖς, ἐδίδους; whether the contracted form in the present was used by the Attics also is a matter of dispute.]

[Obs. 2. In the third person plural Present Indicative, σι appears to have come from τι, in conformity with what was stated under the Barytone Verbs. The old termination in τι, underwent in each case one of two changes; 1. either the short vowel was lengthened after rejecting ν before τι, so that ε became ει, ο became ου, and α and υ were changed into α and υ; as τιθέντι, τιθένσι, τιθεῖσι; διδόντι, διδόνσι, διδοῦσι; ἰσταντι, ἰστανσι, ἰσασι; ζευγνύντι, ζευγνύνσι, ζευγνύσσι; or else, 2. the ν be-

fore the termination was changed, in the Ionic manner, into *α*, as *τιθέασι*, *διδάασι*, *ζευγνύασι*. The form in *ασι* is called the Ionic, though often used by the Attics.]

[Obs. 3. In *ἴστημι*, the Perfect *ἔστηα* is most approved; the form *ἔσταχα*, which is given in the common grammars, is chiefly found in later writers only, and in a *transitive* sense. The Doric form *ἔσταχα*, with *α* long, is distinct, however, from this.]

[Obs. 4. Instead of *ἔστηα*, the form *ἔστα* contracted by syncope is more used; as *ἔσταμεν* for *ἔστήχαμεν*; *ἔστατε* for *ἔστήχατε*, &c. Hence the Participle *ἑστώς* for *ἑστήχως*. In striking out the *χ* from *ἑστήχα*, the form *ἑστήα* remains; the *η* is then changed into *α*, as *ἑστάα*, which is farther contracted into the form *ἔστα*. In the Participle *ἑστήχως*, the *η* remains unchanged into *α*, and a contraction into *ως* immediately takes place.]

Obs. 5. Some irregularities occur in the formation of the Perfect of these Verbs. Thus, Verbs in *μι* derived from *ἔω*, change *η* in the penultima of the Perfect into *ει*, as *θήσω*, *τέθειχα*. [This change of *η* into *ει*, was originally peculiar to the Bœotians, a branch of the Æolians, but was afterwards retained in the other dialects. *vid.* remarks on the verb *εἰμί*, to be.]

[Obs. 6. The First Aorist, in most of these Verbs, differs essentially from the formation of that tense in Verbs in *ω*. For, instead of retaining the *σ* of the future, the Verbs in *μι* generally change it into *χ*, as *θήσω*, *ἔθηχα*; *ἦσω*, *ἦχα*; *δώσω*, *ἔδωχα*. Perhaps these forms in *α* were originally Perfects, but were afterwards used as Aorists, when a peculiar form was introduced for the Perfect. The forms also of the Aorists in *χα*, have not the rest of the Moods, nor the Participles.]

[Obs. 7. The First Aorist in *χα*, occurs in good authors only in the singular number, and third person plural. In the rest of the persons the Second Aorist is more used, which again hardly ever occurs in the singular.]

Obs. 8. The Second Aorist retains the long vowel in the penultima of the Dual and Plural, except in *τίθημι*, *δίδωμι*, and *ἵημι*. The third person plural is often syncopated, as *ἔβαν* for *ἔβησαν*; *ἔθεν* for *ἔθεσαν*.

IMPERATIVE.

[Obs. 1. In the second person of the Present Imperative, the contracted form is very frequent in *τίθημι*, *ἵημι*, and *δίδωμι*, as *τίθει*, *ἵει*, *δίδου*. For *ἴσταθι* we find more commonly *ἴστη.*]

[Obs. 2. In the Second Aorist, the second person is always θές, δός, not θέτι, δόθι. In Compound Verbs, the termination στα is frequently found for στῆθι, as ἀναστα for ἀναστήθι; παράστα for παραστήθι.]

[Obs. 3. The third person plural of the Present and Second Aorist ends, as in Verbs in ω, frequently in εντων for τωσαν; as παραθέντων for παραθέτωσαν.]

OPTATIVE.

[Obs. The Optative Present and Second Aorist have in the plural, in the Poets as well as prose writers, more commonly σιμεν, ειτε, ειεν; αιμεν, αιτε, αιεν; οιμεν, οιτε, οιεν.]

PASSIVE AND MIDDLE VOICES.

Obs. In the second person singular of the Present in the Passive and Middle, the Ionic dialect drops the σ, and the Attic contracts that resolution, as ἴστασαι, Ionic ἴστααι, Attic ἴστη; ἔθεσο, Ion. ἔθεο, Att. ἔθου.

INDICATIVE.

[Obs. The First Aorist Middle of εἶθιμι and δίδωμαι, want the rest of the Moods and Participles.]

IMPERATIVE.

[Obs. The Imperative θεῶ, for θέσο θέο, occurs only in the compounds, as περιθεῶ, ὑπείθεο, παράθεο. In ἴσταμαι, ἴστω is more common than ἴστασο. The Second Aorist Imperative and Optative Middle of ἴστημι, namely στάσο and σταιμην, are given in the conjugation of that Verb merely to show the analogy. They are seldom used.]

OPTATIVE.

[Obs. The Present Passive, and Second Aorist Middle of this Mood, have frequently the form of the Optative of a Barytone Verb in ω, as εἴθοιτο, ἐπιθοίμεθα, πρὸςθοιτο, &c.]

IRREGULAR OR DEFECTIVE VERBS IN μι

may be divided into Three Classes, each containing three Verbs.

I. From *ἔω* are derived *εἰμί*, to be; *εἶμι* and *ἴημι*, to go.

II. From *ἕω* are derived *ἵημι*, to send; *ἡμαι*, to sit; *εἵμαι*, to clothe one's self.

III. *Κεῖμαι*, to lie down; *ἴσκημι*, to know; *φημί*, to say.

CLASS I.

1. *Εἰμί*, to be,

has been before conjugated, as it is used in some of its tenses as an *auxiliary* to the Passive Voice of Verbs in *ω*.

2. *Εἶμι*, to go.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
<i>εἶμι</i> , <i>εἶς</i> or <i>εἷ</i> , <i>εἶσι</i> ,	<i>ἴτον</i> , <i>ἴτον</i> , <i>ἴμεν</i> , <i>ἴτε</i> , <i>εἶσι</i> , <i>ἴσι</i> or <i>ἴασι</i> .	

Imperfect.

<i>εἶν</i> , <i>εἶς</i> , <i>εἷ</i> ,	<i>ἴτον</i> , <i>ἴτην</i> , <i>ἴμεν</i> , <i>ἴτε</i> , <i>ἴσαν</i> .	
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Pluperfect.

<i>εἶχ-εἶν</i> , <i>εἶς</i> , <i>εἷ</i> ,	<i>εἶτον</i> , <i>εἶτην</i> , <i>εἶμεν</i> , <i>εἶτε</i> , <i>εἶσαν</i> .	
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Second Aorist.

<i>ἴον</i> , <i>ἴες</i> , <i>ἴε</i> ,	<i>ἴετον</i> , <i>ἴετην</i> , <i>ἴομεν</i> , <i>ἴετε</i> , <i>ἴον</i> .	
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IMPERATIVE MOOD.

Present.

<i>ἴθι</i> , or <i>εἷ</i> , <i>ἴτω</i> ,	<i>ἴτον</i> , <i>ἴτων</i> , <i>ἴτε</i> , <i>ἴτωσαν</i> .	
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Second Aorist.

<i>ἴε</i> , <i>ἴετω</i> ,	<i>ἴετον</i> , <i>ἴετων</i> , <i>ἴετε</i> , <i>ἴετωσαν</i> .	
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OPTATIVE MOOD.

Second Aorist.

<i>ἴοιμι</i> , <i>ἴοις</i> , <i>ἴοι</i> ,	<i>ἴοιτον</i> , <i>ἴοιτην</i> , <i>ἴοιμεν</i> , <i>ἴοιτε</i> , <i>ἴοιεν</i> .	
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SUBJUNCTIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
ἴω, ἴῃς, ἴῃ,	ἴητον, ἴητον,	ἴωμεν, ἴητε, ἴωσι.
INFINITIVE.		PARTICIPLE.
Present.		Second Aorist.
εἶναι or ἵεναι.		ἰὼν, ἰούσα, ἰόν.

MIDDLE VOICE.

INDICATIVE MOOD.

Perfect.

ἔἴα, εἴας, εἴε,	ἔἴατον, εἴατον,	ἔἴαμεν, εἴατε, εἴασι.
Attic ἤἴα and ἤἴα, &c.		

Pluperfect.

ἤειν, ἤεις, ἤει,	ἤειτον, ἤείτην,	ἤειμεν, ἤειτε, ἤεισαν, or ἤμεν, ἤτε, ἤσαν.
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First Future.

εἴσομαι.

First Aorist.

εἰσάμην.

Remarks on Εἶμι, to go.

Obs. 1. The Verb εἶμι in the Present has regularly the signification of the Future both in the Ionic and Attic writers, especially in the latter, as εἶμι καὶ ἀγγεῖλω, Eurip. *I will go and announce*; ἵμεν καὶ ἐπιχειρήσομεν, Dem. *we will go and endeavour*. [We have in English an usage precisely analogous in the verb “to go.” Thus we say, “*I am going to run*,” “*I am going to do it*.” A colloquial and vulgar barbarism renders this still more apparent, viz. “*I am going to go*.” In Homer also we have forms of expression precisely analogous, as βῆ δ’ ἵεναι, literally “*he went to go*,” βῆ δὲ θέειν, “*he went to run*.” In these, however, the future force is obscured by the use of the imperfect, since the true force of the phrase is that, *he was going to go* while some other action was at the same time pending.]

[Obs. 2. In the second person singular Present Indicative, *εἶ* is more used in Attic than *εἶς*.]

Obs. 3. The Imperfect and Second Aorist belong to Epic poetry; but *ἦε* and *ἦεν*, *ἦσιν* and *ἦσαν* are all that can be found except in composition. [Matthiæ makes *ἦν* an old poetic Imperfect; and *ἦν*, *εἶς*, *εἶ*, in the Imperfect, to be a mere invention of the Grammarians which do not occur.]

[Obs. 4. The mode of conjugating *εἶμι*, as far as regards *εἶα*, *ἦα*, *ἦα*, and *ἦεν*, has been retained. It is the opinion of Buttmann, however in which he is joined by Matthiæ, that *ἦεν* is merely a form of the Imperfect *ἦν*, analogous to *ἤειδεν*, *ἦτον*, *ἦσαν*, which in time, on account of its resemblance to the Pluperfect, was conjugated as such; but that *ἦα* is originally the Ionic form, as *εἶα*, *ἦα*, for *ἦν*, from *εἶμι*. This *ἦα* has the *ι* subscribed on account of the radical form *ἦω*. In *ἦεν*, however, it appears to have been retained improperly, merely from its common derivation as a Pluperfect from *ἦα*. In confirmation of this opinion it is added, that these forms never have the sense of the Perfect or Pluperfect, but only that of the Imperfect and Aorist: *ἦα* is written in Ionic *ἦα*. Blomfield, however, in his remarks on Matthiæ's grammar, considers *ἦα* to be actually the First Aorist from *εἶω*, or *εἶμι*, *eo*; thus *ἦσα* contracted into *ἦα*, as *ἔχευσα* into *ἔχευα*, and *ἔκησα* (from *κέω*) into *ἔκηα*. He farther observes that in his opinion it may always be construed as an Aorist.]

[Obs. 5. The Imperative *ἴθι* is more used than *εἶ*.]

3. "Ἰνμι, to go.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
<i>ἴνμι, ἴς, ἴσσι,</i>	<i>ἴστον, ἴστον,</i>	<i>ἴουσιν, ἴετε, ἴσσι</i>

Imperfect.

—	—	— <i>ἴεσαν.</i>
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OPTATIVE MOOD.

Present.

— <i>ἴειν.</i>	—	—
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INFINITIVE.

PARTICIPLE.

Present.

ἰέναι.

|

Present.

ἰεῖς, ἰέντος.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἰε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἰέ-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE.

PARTICIPLE.

Present.

ἴεσο, ἴεσθω.

|

Present.

ἰέμεν-ος, η, ον.

CLASS II.

1. Ἰημι, *to send*.

INDICATIVE MOOD.

Present.

Sing.

ἰημι, ἴης, ἴησι

Dual.

ἴετον, ἴετον,

Plur.

ἴεμεν, ἴετε, ἰεῖσι.

Imperfect.

ἴην, ἴης, ἴη,

ἴετον, ἴετην,

ἴεμεν, ἴετε, ἴεσαν.

First Future.

ἴσ-ω, εἰς, εἰ,

ἴετον, ἴετον,

ἴομεν, ἴετε, οὐσί.

First Aorist.

Perfect.

Pluperfect.

ἴχα.

|

εἴχα.

|

εἴκειν.

Second Aorist.

ἴν, ἴς, ἴ,

ἴετον, ἴετην,

ἴεμεν, ἴτε, ἴσαν.

IMPERATIVE MOOD.

Present.

ἴσθι,	ἴστω,		ἴστων,	ἴστων,		ἴστε,	ἴστωσαν.
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First Aorist.

Perfect.

ἤκον.

ἔϊχα.

Second Aorist.

Sing.

Dual.

Plur.

ἔς,	ἔτω,		ἔτον,	ἔτων,		ἔτε,	ἔτωσαν.
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OPTATIVE MOOD.

Present.

εἰ-ην,	ης,	η,		ητον,	ητην,		ημεν,	ητε,	ησαν.
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First Future.

Perfect.

ἦσομαι.

εἴχοιμι.

Second Aorist.

εἰ-ην,	ης,	η,		ητον,	ητην,		ημεν,	ητε,	ησαν.
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SUBJUNCTIVE MOOD.

Present.

ἴω,	ἴῃς,	ἴῃ,		ἴητον,	ἴῃτον,		ἴωμεν,	ἴῃτε,	ἴωσι.
-----	------	-----	--	--------	--------	--	--------	-------	-------

Perfect.

εἴχ-ω,	ης,	η,		ητον,	ητον,		ωμεν,	ητε,	ωσι.
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Second Aorist.

ἴω,	ἴῃς,	ἴῃ,		ἴητον,	ἴῃτον,		ἴωμεν,	ἴῃτε,	ἴωσι.
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INFINITIVE MOOD.

Present.

First Future.

ἵναί.

ἦσειν.

Perfect.

Second Aorist.

εἴχῆναι.

εἶναι.

PARTICIPLES.

Present.

First Future.

ἰσῆς,	ἰσῆσας,	ἰέν,		ἡσών,	ἡσουσας,	ἡσέες.
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Perfect.

εἶχ' ὡς, εἶχ' ὡς, εἶχ' ὡς,

Second Aorist.

εἶς, εἶσα, ἔν.

PASSIVE VOICE.

INDICATIVE MOOD.

Present.

Sing.

εἶσ-μαι, σαι, ται,

Dual.

μεθον, σθον, σθον,

Plur.

μεθα, σθε, νται.

Imperfect.

εἶσ-μεν, σο, το,

μεθον, σθον, σθον,

μεθα, σθε, ντο.

Perfect.

εἶσ-μαι, σαι, ται,

μεθον, σθον, σθον,

μεθα, σθε, νται.

Pluperfect.

εἶσ-μεν, σο, το,

μεθον, σθον, σθον,

μεθα, σθε, ντο.

P. p. Future.

εἴσομαι.

First Aorist.

ἔσθην and εἶσθην,

First Future.

ἐθήσομαι.

MIDDLE VOICE.

Present and Imperfect like the Passive.

First Aorist.

Sing.

ἔκ-αμην, ω, ατο,

Dual.

ἀμεθον, ασθον, ἀσθον,

Plur.

ἀμεθα, ασθε, αντο.

First Future.

ἔσ-ομαι, ῆ, εται,

όμεθον, εσθον, εσθον,

όμεθα, εσθε, ενται.

Second Aorist.

ἐμην, ἔσο, ἔτο,

ἐμεθον, ἔσθον, ἔσθον,

ἐμεθα, ἔσθε, ἔντο.

IMPERATIVE MOOD.

Second Aorist.

ἔσο, ἔσθω,

ἔσθον, ἔσθων,

ἔσθε, ἔσθωσαν.

OPTATIVE MOOD.

First Future.

ἥσοί-μην, ο, το, | μεθόν, σθόν, σθην, | μεθα, σθε, ντο.

Second Aorist.

εἶ-μην, ο, το, | μεθόν, σθόν, σθην, | μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

ῥῃμαι, ῥῆ, ῥῆται, | ὤμεθον, ῥσθον, ῥσθον, | ὤμεθα, ῥσθε, ὤνται.

INFINITIVE MOOD.

First Future.

Second Aorist.

ῥσεσθαι,

| ῥσθαι.

PARTICIPLES.

First Future.

Second Aorist.

ῥσόμεν-ος, η, ον,

| ῥμεν-ος, η, ον.

Remarks on Ἰημι.

Obs. 1. This Verb has scarcely any irregularities, but is formed like *τιθεμι*.

Obs. 2. The Attics in the Second Aorist have *εἶμεν, εἶτε, εἶσαν*; thus, *ἀνείμεν, ἀνείτε, ἀνείσαν*; *ἀφείμεν, ἀφείτε, ἀφείσαν*.

Obs. 3. *Ἰημι* in the Active Voice signifies *I send another*; *ἴεμαι* in the Middle Voice, *I send myself*. Hence it is generally used in the latter Voice in the sense of wishing; thus, *ἴεται αἰνῶς*, Hom. Od. β'. 327. *He earnestly wishes*. In this sense it is the root of *ἵμερος*, a desire, and of *ἵκειν*, to desire.

2. ἵημαι, to sit.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

ἵημαι, ἵησαι, ἵηται, | ἵημεθον, ἵησθον, ἵησθον, | ἵημεθα, ἵησθε, ἵνται.

Imperfect.

Sing.	Dual.	Plur.
ἤμην, ἦσο, ἦτο,	ἤμεθον, ἦσθον, ἦσθην,	ἤμεθα, ἦσθε, ἦντε.

IMPERATIVE MOOD.

Present.

ἦσο, ἦσθω,	ἦσθον, ἦσθων,	ἦσθε, ἦσθωσαν.
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INFINITIVE.

PARTICIPLE.

Present.

Present.

ἦσθαι.

ἦμεν-ος, η, εν.

Remarks on ἤμαι.

[Obs. 1. For ἦνται in the third person plural the Ionians use ἕσται, as κατέσται for κάθηνται, *Herod.* 1, 199, and the Poets εἵσται, *Il.* β'. 137. So also in the Imperfect, the Ionic form is ἕστο, and the poetic εἶστο for ἦντο.]

[Obs. 2. The compound κάθημαι is more common than the simple ἤμαι. This has also an Optative, καθοίμην, and a Subjunctive, κάθωμαι. In the Imperfect it has ἐκάθημην, and καθήμην, ἐκαθήτο and καθήστο. The Grammarians consider καθήμην and καθήστο the better forms.]

3. Εἶμαι, to clothe one's self.

INDICATIVE MOOD.

Present and Imperfect.

εἶμαι, εἶσαι, εἶται, and εἴσται,	—	— εἴνται.
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Pluperfect.

εἶμην, εἶσο and εἴσο, εἶτο, εἴτο, εἴσο, & εἴσο.	—	— εἴντο.
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First Aorist.

εἶσ- εἴσ- εἴσ-	} ἄμην, ω, ατο, ἄμεθον, ἀσθον, ἀσθην, ἄμεθα, ἀσθε, ἀντε:

PARTICIPLES.

Present and Perfect.

εἰμένος.

First Aorist.

ἐσάμενος.

Remarks on Εἶμαι.

Obs. This Verb may be considered as Middle. The Active is the radical ἴω or ἰννυμι, forming ἴσω in the First Future, and εἶσα in the First Aorist. In the Infinitive of the First Aorist, εἶσαι, it has the σ generally doubled, as ἴσσω μιν, *Hom. Od. γ'. 79. I will clothe him.*

CLASS III.

1. Κεῖμαι, to lie down.

INDICATIVE MOOD.

Present.

κεῖ-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἐκεί-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντε.

First Future.

κείσ-ομαι, η, εται, | όμεθον, εσθον, εσθον, | όμεθα, εσθε, ονται.

IMPERATIVE MOOD.

Present.

κεῖσο, κείσθω, | κείσθον, κείσθων, | κείσθε, κείσθωσαν.

OPTATIVE MOOD.

Present.

κεοί-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο,

SUBJUNCTIVE MOOD.

Present,

κέωμαι.

First Aorist.

κείσωμαι.

INFINITIVE.

Present.

κεῖσθαι.

PARTICIPLE.

Present.

κεῖμεν-ος, η, ον.

Remark on Κεῖμαι.

[Obs. κεῖμαι is from the Ionic κέομαι. From the form of the Imperative and Infinitive κέεσο, κέεσθαι, κεῖσο, κεῖσθαι, it is conjugated as a Perfect. The Ionians said κέαται for κείνται, and ἐκέατο for ἔκειντο. The Subjunctive κῆται occurs II. τ'. 32.]

2. Ἰσημι, to know.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἴσ-ημι, ης, ησι,	ατον, ατον,	αμεν, ατε, & μιν & τε, } ασι.

Imperfect.

ἴσ-ην, ης, η,	ατον, ατην,	αμεν, ατε, ασαν & αν.
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IMPERATIVE MOOD.

Present.

ἴσ-αθι & θι, άτω, & τω,	ατον & τον, άτων, & των,	ατε & τε, άτωσαν, τωσαν & των.
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INFINITIVE.

PARTICIPLE.

Present.

Present.

ισάναι.

ἴσα-ς, σα, ν.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴσα-μαι,σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται,
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Imperfect.

ἰσά-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

INFINITIVE.

PARTICIPLE.

Present,

Present.

ἴσασθαι.

ἰσάμεν-ος, η, ον.

Remarks on Ἰσημι.

[Obs. 1. The Verb Ἰσημι occurs in the singular only in Doric writers, as ἴταμι, *Pind. Pyth.* 4, 441. *Theocr.* 5, 119. So ἴσασι for ἴσησι, *Theocr.* 15, 146. Participle ἴσας, in the dative ἴσαντι, *Pind. Pyth.* 3, 52. In common use, the dual and plural are only used, as ἴστον, ἴστον (for ἴσατον), ἴσμεν, ἴστε, (for ἴσαμεν, ἴσατε,) ἴτασι. These are attached to οἶδα; thus οἶδα, οἶσθα, οἶδε, Dual ἴστον, ἴστον, Pl. ἴσμεν, ἴστε, ἴσασι.]

[Obs. 2. For ἴσμεν, the Ionians have ἰδμεν, which arose either from changing σ into δ, or was more probably abbreviated from οἶδαμεν.]

[Obs. 3. Ἐπίσταμαι is not, as some have imagined, formed from ἴσημι, but appears properly to be the middle voice of ἐπίστημι, the same as ἐπίστημι τὸν νοῦν, retaining the Ionic form for ἐπίσταμαι.]

4. Φημί, to say.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

φημι, φῆς, φησί, | φατὸν, φατὸν, | φαμέν, φατέ, φασί.

Imperfect.

ἔφ-ην, ης, η, | ατον. ἄτην, | αμεν, ατε, ασαν &c. αι.

First Future.

φήσ-ω, εις, ει, | ετον, ετον, | ομεν, ετε, ουσι.

First Aorist.

Sing.	Dual.	Plur.
ἔφησ-α, ας, ε,	ἄτον, ἄτην,	αμεν, ατε, αν.

Second Aorist.

ἔφ-ην, ης, η,	ἔφτον, ἔτην,	ἔμεν, ἔτε, ἔσαν.
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IMPERATIVE MOOD.

Present.

φάθι, φάτω,	φάτον, φάτων,	φάτε, φάτωσαν.
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OPTATIVE MOOD.

Present.

φαί-ην, ης, η,	ἦτον, ἦτην,	ἦμεν, ἦτε, ἦσαν, μεν, τε, εν.
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First Aorist.

φῆσ-αιμι, αῖς, αἰ,	αῖτον, αῖτην,	αῖμεν, αῖτε, αῖεν.
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SUBJUNCTIVE MOOD.

Present.

φῶ, φῆς, φῆ,	φῆτον, φῆτην,	φῶμεν, φῆτε, φῶσι.
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INFINITIVE.

PARTICIPLES.

Present.

Present.

φάναι.

φάς, φάσα, φάν.

First Aorist.

First Future.

φῆσαι.

φήσων.

Second Aorist.

First Aorist.

φῆναι.

φήσας.

PASSIVE VOICE.

INDICATIVE.

IMPERATIVE.

Perfect. πέφαται.

πεφάσθω.

INFINITIVE.

PARTICIPLE.

πεφάσθαι.

πεφάσμεν-ος, η, εν.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
φά-μαι, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

ἔφα-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο,
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IMPERATIVE MOOD.

Present.

φάσ-ω, θω,	θον, θων,	θε, θωσαν.
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INFINITIVE.

Present.

φάσθαι.

PARTICIPLE.

Present.

φάμενος, η, ον.

Remarks on Φημι.

[Obs. 1. In place of ἔφην, ἔφης, ἔφη, in the Imperfect Indicative Active, the form ἤν, ἤς, ἤ, is frequently used; as ἤ δ' ὅς, *said he*; ἤν, δ' ἐγώ, *said I*. A form for the Present is ἤμι, which occurs in Aristophanes, *Nub.* 1145; *Ran.* 37.]

[Obs. 2. The imperfect ἔφην, &c. is generally placed after one or more words of the speaker, like the Latin *inquit*, even when another word of the same signification precedes: as, Ὁ δὲ Κῦρος εἶπε, ὅτι εἰς καιρὸν ἤκει, ἔφη. *Xen. Cyrop.* 3, 1, 8.]

[Obs. 3. The infinitive φάναι is always used in the sense of past time, e. g. φάναι τὸν Σωκράτη "*that Socrates has said.*"]

A General List of Irregular and Defective Verbs.

THERE are few Verbs in the Greek language, which can be regularly conjugated in all their

Moods and Tenses. Some of these deficiencies may be traced to harmony : of others, it is difficult to assign the causes. Defective tenses are supplied either from obsolete forms of the same Verbs, from kindred forms in other dialects, or from some other Verbs in use. To assist the learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs ; but in general it contains the particular formation of each tense in common use.

Of the following Verbs, those which are used only in the Present and Imperfect, will be found in the first column ; the next column will contain the obsolete Roots, followed by the Tenses, which are formed from them.

A.

To admire,	Ἀγαμαι,	ἀγάω, ἀγάσομαι, ἡγασάμην, ἡγασμαι ἡγάσθην.
break,	Ἀγνώω,	{ ἀγῶ, ἄξω, ἤξα, ἤχα, ἤγον.
	Ἀγνομι,	
To act,	Ἀγῶ,	{ εἶαχω, εἶαξα, ¹ εἶαχα, εἶατον, εἶαγην, εἶατα. ²
	ἄξω,	
	ἤχα,	
please,	Ἀδῶ,	{ ἀδέω, ἀδήσω, ἡδῆκα, ἡδον & εἶαδον, εἶαδα. ³
	Ἀνδανῶ,	

Verbs in *αζω*, frequentatives, as *τροχάζω*, to run often.⁴

1. Ἀγα, to break, conjugated with the Digamma, εἶαχω, forms εἶαξα, εἶαχα, εἶαγον. But as the Digamma is seldom expressed in writing, the words will be *ιαξα, ιαχα, ιαγον*.

[2. The aorist ἤξα is not used by good writers. We have likewise in the passive voice, perf. ἤγμην; 1. aor. ἤχθην; fut. ἀχθήσομαι; and an old form which remained in Doric, ἀγῆγοχα or ἀγῆγοχα and ἀγῆοχα.]

3. This seems to be put for εἶαδα. That ἀδεω had the Digamma appears from *εἶαδε*, *Odys.* π'. 28.

4. Verbs of these three classes, and others in this list of the same form have generally the Pres. and Imperf. only.

Verbs in *αθω*, derivatives,¹ as *διωκάθω*, from *διώκω*, to pursue.

Verbs in *αιω*, derivatives,² as *ξεραίω*, from *ξεράω*, to mix.

To take,	Αἰρέω, αἰρήσω, ἤρῃκα,	}	ἔλω,	εἶλον, εἰλόμην; ἔλῳ, ἐλοῦμαι, εἰλόμην. ³
perceive,	Αἰσθάνομαι,		αἰσθέω, αἰσθήσομαι, ἤσθημαι, ἡσθόμην.	
increase,	Ἀλδαίνω, Ἀλδήσκω,	}	ἀλδέω, ἀλδήσω, ἤλδοκα.	
ward off,	Ἀλέξω,		ἀλέκω, ἀλεξάμην. ἀλεξέω, ἀλεξήσω.	
shun,	Ἀλέομαι,	ἀλεούω, ἤλευσα, ἤλευάμην, & ἤλεάμην by Syncope.		
roll,	Ἀλινδέω,	ἀλίω, ἀλίσω, ἤλικα.		
take,	Ἀλίσκω,	}	ἀλόω, ἀλώ-σω, σομαι, ἤλωσα, ἤλωκα & ἔάλωκα, ἤλωμαι, ἤλων & ἔάλων. ⁴	
find out,	Ἀλφαίνω,		ἀλφέω, ἀλφήσω.	
sin,	Ἀμαρτάνω,	ἀμαρτέω, ἀμαρτή-σω, σομαι, ἡμάρτη-σα, κα, μαι, ἡμαρτον, Poet. ἡμεῖστον.		
open,	Ἀνώγω, ἀνώξω, ἤνογα & ἄνογα, ⁵	}	ἀνωγέω, Imp. ἤνώγουν, ἀνωγήσω. ἀνώγημι, Imp. ἀνώγηθι, ἄνωχθι.	
be hated,	Ἀπεχθάνομαι,		ἀπεχθέω, ἀπεχθήσομαι, ἀπήχθημαι, ἀπηχθόμην.	
please,	Ἀρέσκω, Ἄρω, ⁶	}	ἀρέω, ἀρέ-σω, σομαι, ἤρεσα, ἤρεσάμην, ἤρεσμαι, ἤρεσθην.	

1. In this list, *Derivatives* are those which are derived from other *Verbs*.

2. From *Substantives* and *Adjectives*, *Verbs* in *αω*, *ιω*, *υω*, *εω*, *αζω*, *ιζω*, *αινω*, *υνω*, are generally derived; as *τιμάω* from *τιμή*, *φιλείω*, from *φίλος*, *δῆλω* from *δηλος*, *δευλεύω*, from *δευλος*, *δικάζω*, from *δίκη*, *ἐλπιζω* from *ἐλπίς*, *σημαίνω* from *σημα*, *μηκυνω* from *μηκος*, &c.

[3. *εἰλάμην* is a later Alexandrian form.]

[4. *ἤλωκα* and *ἤλων* are used in a passive sense, as is also *ἀλάσομαι*, the future middle.]

[5. In the Attic poets this verb always occurs in the perfect without an augment, but with it in the pluperfect.]

[6. *ἄρω* has, according to its two significations, two different futures. In the sense of "to annex," "to adapt," it has fut. *ἄρσω*, aor. *ἤρσα*, &c. In the sense of "to render favourable," "to conciliate," it agrees in flexion with the former only in *ἄρσαντες κατὰ θυμόν*, *Il. d. 136*, *ἄραρι θυμόν ἰδού*, *Od. i. 95*. Otherwise it makes fut. *ἄρέσω*, &c.]

To increase,	Ἀυξάνω,	{	αὐξέω, αὐξή-σω, σομαι, ἡύξη-σα, μαι, ἥυξη-θην.
	Αὐξω,		
be displeased,	Ἀχθόμαι,	{	ἀχθείω, ἀχθέσομαι, ἠχθέσθην, ἀχθεσθήσομαι.

Verbs in *αω*, frequentatives, as *ικετάω*, to come frequently.

Verbs in *ιαω*, signifying desire, as *μαθητιάω*, to desire to learn.

Verbs in *αω*, signifying imitation, as *χιάω*, to be white as snow.

B.

go,	Βαίνω, ¹	{	εἶω, βήσομαι, ἔβησα, ἐβησάμην, βέβη-κα, μαι, βέβηα, 2d Fut. βέομαι. ²
			βίβω, Part. Pres. βίβων.
			βίβημι, 2. A. ἔβην, Subj. βεῖω, Part. Pr. βιβάς.
to cast,	Βάλλω, βαλῶ, ἔβαλον, βέβολα,	{	βλέω, βλήσω, βέβλη-κα, μαι, ἐβλήθην, βληθήσομαι.
			βαλλέω, βαλλήσω.
			βλήμι, ἔβλην, 2d A. Opt. M. 2d Pers. βλεῖο.
			βολέω, βέβολα.
live,	Βιώσκω,	{	βίοω, βιωσόμαι, βέβιω-κα, μαι, ἔβιον.
			βίωμι, ἐβίω.
bud,	βλασάνω,	{	βλασέω, βλασήσω, βεβλάσκηκα, ἔβλασον.
			βροσκέω, βροσκή-σω, σομαι, βεβρόσκηκα.
feed,	Βόσχω,	{	βόω, βώσω, βέβωκα.
			βουλέω, βουλήσομαι, βεβούλημαι, ἐβουλή-θην.
will,	Βούλομαι,		
eat,	Βρώσκω, βιβρώσκω,	{	βρώω, βρώσω, βεβρωκα.
			βρώμι, ἔβρων.
			βεβρώθω, βεβρώθοιμι.

[1. This verb has with the Ionians the causative signification, "to bring." This signification is exclusive in the fut. act. βήσω, and 1st aor. ἔβησα.]

[2. Βίωμι occurs in Homer in the sense of ζήσομαι, "I shall live;" properly, "I shall walk upon the earth." Here the subjunctive receives the sense of the future, as is probably the case in πίωμι for πείωμι, although elsewhere it is never used thus.]

Verbs in $\beta\omega$, preceded by a consonant, as $\phi\epsilon\beta\omega$, to feed.

Γ.

To marry,	Γάμω,	{	γαμέω, γαμήσω, γαμήσομαι, ἐγάμησα,
	ἔγημα,		γεγάμη-χα, μαι, ἐγαμήθην.
grow old,	Γηράσκω,	{	γηράω, γηράσομαι, ἐγήρασα, γεγήρακα.
			γήρημι, Pr. Inf. γηράναι, Part. γηράς.
become,	Γίγνομαι,	{	γενέω, γενήσομαι, ἐγενήσάμην, γεγέννημαι,
	Γίνομαι, ¹		ἐγενήθην, ἐγενόμην, γέγονα.
		{	γείνω, γείνομαι, ἐγενάμην.
			γάω, γέγαα.
know,	Γινώσκω, ²	{	γνύω, γνύ-σω, σομαι, ἔγνω-χα, σμαι, ἐγ-
	Γινώσκω,		νώσθην, γnowsθήσομαι.
		{	γνώμι, ἔγνω.
			δαέω, δαή-σω, σομαι, δεδάηκα & δεδάα,
learn,	Δαίω,	{	δεδαήμεναι, ἐδάην, (δέδηα, 2 Aor. M.
			Subj. δαήσαι, to burn.)
divide,	Δαίω,	{	δάζω, δά-σω, σομαι, ἔδασα, ἐδασάμην, δέ-
			δα-χα, σμαι.
bite,	Δάκνω,	{	δήκω, δή-ξω, ξομαι, ἔδηξα, δέδη-χα, γμαι,
			ἐδήχθην, ἔδακον.
sleep,	Δαρδάνω,	{	δαρδέω, δαρδέσομαι, δεδάρεθκα, ἐδάρεθν,
			ἐδαρεθον & ἔδραθον.
fear,	Δείδω, ³	{	δείδωμι, Imper. δέδιθι and δειδίθι.
	δεῖσω,		δίω, ἔδιαν, Perf. M. δέδια.
	δέδεικα,		

[1. To the old root $\gamma\epsilon\omega$, which corresponds with the Latin *gigno*, belong two significations; the causative *beget*, and the immediate or intransitive *am born, become*. The voices are anomalously intermingled. The whole, as found in actual use, may be reduced to a twofold present; as follows:

1. $\gamma\epsilon\iota\omicron\mu\alpha\iota$, has only the signification of *birth*, (poetically in the present tense) *am born*. In the aorist, $\epsilon\gamma\upsilon\nu\acute{\alpha}\mu\eta\nu$ is used transitively, *beget, bear*.

2. $\gamma\acute{\iota}\gamma\nu\omicron\mu\alpha\iota$ (Ancient and Attic; more recently $\gamma\iota\nu\omicron\mu\alpha\iota$) fut. $\gamma\epsilon\eta\acute{\nu}\sigma\mu\alpha\iota$, &c. The future, 2d aorist and perfects passive and middle signify intransitively *born*, or simply *become*. To these unites itself the signification of simply *to be*, and $\epsilon\gamma\epsilon\nu\acute{o}\mu\eta\nu$ and $\gamma\acute{\epsilon}\gamma\omicron\tau\alpha$ are also used as perfects to $\acute{\upsilon}\nu\alpha\iota$.]

[2. $\gamma\acute{\iota}\gamma\nu\omega\sigma\kappa\omega$ Ancient and Attic; more recently $\gamma\iota\nu\acute{\omega}\sigma\kappa\alpha$.]

[3. The perfect $\delta\acute{\epsilon}\delta\iota\alpha$ is either formed from $\delta\acute{\epsilon}\delta\omicron\iota\kappa\alpha$, by omitting κ , as in $\delta\acute{\iota}\delta\alpha\alpha$, $\gamma\acute{\eta}\gamma\alpha\alpha$, and changing the diphthong into the short vowel, as $\acute{\epsilon}\tau\iota$ -

<i>ask,</i>	Δέωμαι,	δέω, δέησμαι, δεδήσμαι, ἐδέσθην, δεθήσομαι.
<i>teach,</i>	Διδάσκω, διδάξω, δεδίδαχα,	διδασκέω, διδασκήσω.
<i>To fly,</i>	Διδράσκω, διδράξω,	δράω, ¹ δρά-σω, σομαι, ἔδρασα ; ἐδέρακα. δρήμι, ἔδρην & ἔδραν.
<i>think,</i>	Δοκέω, ²	δόκω, δόξω, ἔδοξα, ἐέδο-κα, γμαι & κη-μαι.
<i>Poet.</i>	δοκήσω, δεδόκηκα,	δοάω, δοάσομαι, ἐδοασάμην, Syn. ἐδεά-μην.
<i>be able,</i>	Δύναμαι,	δυνάω, δυνήσομαι, ἐδυνησάμην, δεδύνημαι, ἐδύνήθην.
<i>rise,</i>	Δύνω,	δυνάξω, ἐδυνάσθην. δύω, ³ δύ-σω, σομαι, δέδυ-κα, σμαι. δύμι, ἔδυν.

Verbs in *δω*, preceded by a consonant, as *κυ-λίνδω*, to roll.

E.

<i>excite,</i>	Ἐγείρω, ⁴	ἐγερῶ, ἤγρομην, ἐγρήγορα.
<i>eat,</i>	Ἐδω, ἔσω, ἤκα,	ἔδέω, ἔδηκα, ἐδέσθην, ἔδηδα. ἔδόω, ἔδοκα & ἐδήδοκα, ἐδήδομαι.

πιθεῖν, *ἐκτεν*, from *πίπτοιθα*, *τοίκα* ; or else it is immediately derived from the present *διω* : as in *διδύπα*, *ἀναγχα*. This form in the plural suffers syncope ; as, *διδίμεν*, *διδίτε*, pluperf. *ἰδίδισαν*, for *διδίκαμεν*, *διδίκατε*, *ἰδίσταν*. - In Attic *διδίκα* is only used by the poets.]

[1. The student must be careful not to confound this with the regular contracted verb *δράω*, to do.]

[2. The regular forms of this verb, viz. *δοκήσω*, *ἰδίκησα*, &c. occur only in the Poets and old prose writers.]

[3. This verb originally connects the immediate signification *enter*, with the causative *enclose*. In the common usage it has only the latter, (to inclose, to sink, &c.) and retains this meaning in the future and 1st. aorist, *δύσω*, *ἔδυσα*, passive *ἰδύθην*. The middle voice *δύομαι*, I enclose myself, passes into the intransitive meaning *enter, descend*, &c. which, however, again reverts to a transitive meaning, as, *enter a garment*, that is to dress. These significations of the immediate kind are retained in the active voice, in the perfect *δεδίκα*, and the 2d aorist, *ἔδυν*, *δύναι*, *δύε*, *δύθι*, *δύτε*. The form *δύνω* is more recent, and is equivalent in signification with the middle *δύομαι*.]

[4. The middle voice has the signification "I arouse myself," i. e. *I am wakeful, I watch*.]

Verbs in *εθω*, derivatives, as *φλεγέθω*, from *φλέγω*, to burn.

see or know	Εἶδω, ¹ εἶσω, εἶδον, ἴδον, οἶδα,	{	εἶδέω, εἶδήσω, εἶδη-σα, κα, Plup. ᾔδειν. εἶδημι, Pr. Opt. εἰδείην, Inf. εἰδέειναι.

Verbs in *εινω*, poetical, as *ἑρεσίνω*, to ask.

say,	εἰπεῖν, ²	}	εἶπον,	εἶπέ, εἶπα, εἶπόν, εἰπάτω, εἶπαι.
ask,	Εἶρω, ³		εἶρώ,	εἰρήσομαι.
	ἔρω, ἔρομαι,		ἔρώ,	ἔρῃσομαι, εἶρη-κα, μαι, εἶρεθην.

Verbs in *ειω*, signifying *desire*, formed from Futures, as *ὀψείω*, to desire to see, from *ὀπτω*, F. *ὄψω*.

To drive, *ἑλαύνω*,⁴ ἑλάω, ἐλάσω, ἤλασα, ἤλασάμην, ἤλακα & ἐλήλακα, ἤλαμαι, ἐλήλαμαι & ἤλασμαι, ἤλαθην & ἤλασθην.

[1. Εἶδω has two senses, *see* and *know*. In the first signification it occurs only in the 2d aorist, εἶδον, in Homer *ἰδεν*, imperative *ἰδέ*, opt. *ἴδοιμι*, subj. *ἴδω*, infin. *ἰδεῖν*, part. *ἰδῶ*. These forms are used to supply the defective tense of *ὁράω*, which has no 2d. aorist. In the sense of *to know*, it does not occur in the present; instead of the present, and in the same sense, the perfect *εἶδα* is used. The manner of inflecting *εἶδα* (some parts of which are not found in good writers, viz. *εἶδαμειν*, *οἶδατε*, *οἶδασι*) may be seen in the remarks upon *ἴσθαι*, among the verbs in *μι*. Besides these two meanings, *εἶδα* has also in the old poets a passive form in the sense of *to appear*, *to resemble*, *to be seen*.]

[2. The second aorist *εἶπον*, &c. is more common than the 1st. aorist, *εἶπα*, &c. with this aorist use has associated the fut. *ἐρῶ* (Ionic *ἐρέω*) from *εἶρω*—As the present of this verb, *φημί* is used; sometimes also *ἀγορεύειν*. In some compounds *λέγω* furnishes the present, as *ἀντιλέγω*, *ἀντιπιν*. As regards the form of the perfect *εἶρηκα*, we must suppose either that *ἑρῃκα*, *ἑρῃμαι* were also used, or that the *ει* was arbitrarily considered as an augment, which might be again taken from the verb, as if the present tense had been *ῖρα*. For otherwise the derivatives *ῖημα*, *ῖησις*, *ῖηται* from *ἑι-ρημαι*, *ἑι-ρησαι*, *ἑι-ρηται*, cannot be explained. To this arbitrary root may be referred also *ἑρῖθην* or *ἑρῖθην*, *ῖηθην*, *ῖηθης*. *Εἰρίθην* in Herodotus is analogous to *εἶρηκα*, *εἶρηται*, as *εἶρηται*, *εἶριθην*. Others derive *ἑρῖθην* from a peculiar form *ῖρα*, which, however, if it ever did exist, was first derived from *εἶρηκα* in the same arbitrary manner.]

[3. See preceding note.]

[4. The root of *ἐλαύνω* is *ἐλα*, which, besides *ἐλάω*, and *ἐλαύνω*, admits

[am employ- ed, pursue,	Ἐπώ, ¹	}	2d Aor. ἔσπον, σπεῖν, σπών.]
[ask,	Ἐρομαι, ²		ἡρόμην, ἔρεσθαι, ἐρήσομαι.]
[perish,	Ἐρῶ,	}	ἔρῶ, ἔρῃσω, ἡρῆσα.
[make.	Ἐρυθραίνω,		ἔρυθρέω, ἔρυθρήσω.
red	Ἐρυθραίνω,	}	ἔρυθρόω, ἔρυθρόω.
come,	Ἐρχομαι, ³		ἔλθω, ἔλθωμαι, ἤλυσσα, ἤλυθον, Συμ- ἤλθον, Perf. M. ἤλυθα & ἐλήλυ- θα.
eat,	ἔσθω,	}	ἔσθω.
	ἔσθίω,		
sleep,	Εὔδω,	}	εὐδῶ, εὐδῆσω.
find,	Εὕρισκω,		εὕρῶ, εὕρήσω, εὕρησάμην, εὕρη-κα, μαι, εὐρέθην, εὐρεθήσομαι, εὔρον, εὐρόμην.
have,	ἔχω, ⁴	}	σχέω, σχή-σω, σομαι, ἔσχη-κα, μαι, ἔσχεθην, σχεθήσομαι, ἔσχον, ἔσχω- μην.
	ἔξω,		σχῆμι, 2d. A. Imper. σχέε.
cook,	ἔψω,	}	ἔψω, ἔψῃσω, ἔψῃσομαι.

the forms ἰλῶ, εἰλῶ, εἰλίω, ἰλλῶ, to bring together, compel, drive into a corner. From εἰλῶ, ἰλλῶ, comes the Homeric ἰλσας, ἰλσαι, to crowd together, to drive together; from εἰλίω, ἀπυλῶ, comes ἀπυλῆς in Herodotus; from ἰλλῶ comes, perhaps, also the Homeric ἰάλην, ἀλαίς, ἀλῆναι, (as ἰσάλην from στίλλω), at least it agrees entirely in its signification with ἰλλῶ, εἰλίω, and hence points to a similar origin. From ἰλλῶ appear likewise to come ἀλλῶ, a storm; ἀολῆς, collective, assembled. From ἰοῶ the perf. mid. the form οὔλος, as οὔλαι τρέχεις.—The Æolians said ἰαλύω for ἰαλύνω, the Boeotians used ἰάλα.

[1. Of this ancient verb compounds for the most part only are in use; it has *α* for an augment, as *σπεῖν*. The 2d. aorist forms are rather poetical. The verb *ἵτομαι*, *I follow*, has an aorist which corresponds with the active *ἵπω*, except that in the indicative it is aspirated; *ἵσπομην*, *σποῦ*, *σπίθαι*, which forms occur chiefly in composition.]

[2. This verb occurs in the common language only as an aorist, *ἤρουν*, *ἤρειτο*, whence also the other moods are found. The defective parts are supplied from *ἱρωτάω*.]

[3. This verb is used only in the present and imperfect: yet *ἵειν* is very frequently met with for *ἤρχομην*. The Attics do not use the future *ἰλεύσομαι* from *ἰλεύθω*, but take in its stead *ἵμι* in the sense of the future. Some later Attic writers, however, use the form *ἰλεύσομαι*.]

[4. As *ἵπω* has a 2d. aorist, formed by inserting *σ*; so from *ἵχω* is formed a 2d. aorist, *ἵσχον*, in the middle *ἵσχομην*; and, in the same manner as in *ἵπων*, *σπῖν*, *σπών*, this *σ* is omitted in the rest of the moods, as if it had been an augment. From this *ἵσχον*, *ἵχω* is made into *ἵσχα*, (as *ἱρίστω* from *ἱρίτω*) which, in Attic more particularly, often occurs in the same sense as *ἵχω*. The forms of the aorist without *σ* are again made the basis of other forms (as *σπῖν* of *σπύδων*), and from the present *σχία*, which is only imaginary, comes, on the one hand, the fut.

Z.

live,	Ζάω, ¹	{	ζήμι,	ἔζην, ζήθι & ζῆ.
	ζήσω,			
To gird,	Ζωννύω,	{	ζώω,	ζώσω, ἔζωσα, ἔζωσάμην, ἔζω-κα,
	Ζώννυμι,			σμαι, ἔζωσθην.

Θ.

be willing	Θέλω,	Θελέω,	Θελήσω, ἐθέλησα, τέθεικα.	
sharpen,	Θηγάνω,	Θήγω,	Θήξω, ἔθηξα, ἔθηξάμην, τέθη-χα,	
			γμαι.	
touch,	Θιγγάνω,	Θίγω,	Θί-ξω, ἔθιγον.	
		Θνάω,	τέθνηκα, τέθναα, τέθνηκα & τέθ- νεια, τέθνεως, (ωσα, gen. ωτος).	
die,	Θνήσκω,	Θάνω,	ἔθανον, 2 F. M. θανοῦμαι.	
	Θνήξω,	τεθνήκω,	τεθνή-ξω, ομαι.	
		τέθνημι,	Pr. Imper. τέθναθι, Opt. τεθναίην, Inf. τεθνάναι, Part. τεθνάς, 2 Aor, ἔθνην.	
leap,	Θορύνω,	{	θορέω, θορήσω, ἔθορον, θοροῦμαι.	
	Θόρυνμι,			
	Θρώσκω,			

I.

place,	Ἰδρύνω,	ἰδρύω, ἰδρύσω, ἰδρύσα, ἰδρυσάμην, ἰδρυ-κα.
		μαι, ἰδρύσθην & ἰδρύνθην.
cause to sit	Ἰζάνω,	{ ἰζάω, ἰζήσω, ἰζησα. ἰζώ, ἰσω, ἴσα.

Verbs in ἰζω, derivatives from Verbs, as πολέ-
μιζω from πολεμέω, to fight.

direct,	Ἰθύνω,	ἰθύω,	ἰθύσω, ἰθυσα.
come,	Ἰκνέομαι,	{ ἰκω, ἰξω,	ἰξομαι, ἰξάμην, ἰγμαι, ἰκόμην.
			ἰξον.

σχίσω, middle, σχίσομαι (which the Grammarians without reason call more Attic than ἰξομαι) perf. ἔσχικα, &c. which are chiefly used in composition.]

[1. The old classic writers use the tenses from βίωω, βιάσομαι, ἐβίωσα, βεβίωται, in preference to those from ζάω. And yet ζήσουσι occurs in Plato, Rep. 5. p. 36. ζάω, is one of the few verbs which, instead of the vowel of contraction α, have a Doric η; as ζάω, ζῆς, ζῆ; ἔζαν, ἔζης, ἔζη, &c.]

<i>appease</i> , ἱλάσκομαι, ἱλάζομαι,	{ ἱλάω, ἱλάσομαι, ἱλασάμην, ἴληκα, ἱλάσ- θην, ἱλασθήσομαι. ἴλημι, ἴλαθι, Pr. M. ἴλαμαι.
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X.

<i>To fly</i> , ἵπτημι, ἐπτην,	{ πτάω, πτήσω, πέπτηκα, πέπταμαι.
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K.

<i>to burn</i> , Καίω, ¹ καύσω, κέκαυκα,	{ κήω, ἔκηα & ἔκεια, ἐκηάμην & ἐκειάμην, ἔκαον, ἐκάην.
<i>mix</i> , Κεραννύω, Κεράννυμι, Κίρνημι,	{ κεράω, κεράσω, ἐκέρασα, ἐκερασάμην, κέκε- ρασμαι, ἐκεράσθην, κερασθήσομαι. κράω, κράσω, κέκρα-κα, μαι, ἐκράβην, κρε- θήσομαι.
<i>gain</i> , Κερδαίνω, κερδαίνω, κεκέρδαγκα,	{ κερδέω, κερδή-σω, σομαι, ἐκέρδησα, κεκέρδη- κα.
<i>find</i> , Κιχάνω, Κίχημι,	{ κιχέω, κιχήσομαι, ἐκίχησα, ἐκιχησάμην, ἔκιχον.
<i>shout</i> , Κλάζω, κλάγξω, κέκλαγχα,	{ κλήγω, Perf. M. κέκληγα.
<i>weep</i> , Κλαίω, ² κλαύσω, κέκλαυκα,	{ κλαιέω, κλαιήσω.
<i>hear</i> , Κλύω, satisfy, Κορενύω, Κορένυμι,	{ κλύμι, Imper. κλύθι & κέκλυθι. κορέω, ³ κορέσω, ἐκίρεσα, ἐκορεσάμην, κέκορη- κα, μαι, ἐκορέσθην.
<i>hang</i> , Κρεμαννύω, ⁴ Κρεμάννυμι,	{ κρεμάω, κρεμάσω, ἐκρέμασα, ἐκρεμασάμην, ἐκρεμάσθην. κρέμημι κρέμαμαι.
<i>kill</i> , Κτείνω, κτεινῶ, ἐκταλα, & ἐκτονηκα,	{ κτήμι, ἔκτην, 2 A. M. ἐκτάμην, Inf. κτᾶσθαι, Part. κτάμενος.

[1. In attic κᾶω is used, having the long α and being without contractions, fut: καύσω, &c.]

[2. In attic κλάω is used, having the long α and being without contractions, like κᾶω: fut. κλαύσω, &c.]

[3. Not to be confounded with the regular κερῶ, ἥσα, to sweep.]

[4. The aorist passive ἐκρεμάσθην is common to the middle and in-

roll,	Κυλίνδω,	{ κυλίω, κυλίσω, ἐκυλίσα, ἐκυλίσθην.
		{ κυλινθέω, κυλινδήσω.
fawn,	Κυνέω,	{ κύω, κύσω, ἔκυσα & ἔκυσσα.
	κυνήσω,	

Λ.

To draw lots,	Λαγχάνω, ¹	{ λήχω, λή-ξω, ξομαι, λέληχα, Att. εἴλη- χα, γμαι, ἔλαχον, Perf. M. λέ- λογχα.
		{ λήβω, λήψομαι, λέληφα, Att. εἴληφα, λέλημμαι & εἴλημμαι, ἐλήφθην & εἰλήφθην, λήφθῆσομαι, ἔλαβον, ἐλα- βόμην.
receive,	Λαμβάνω, ²	{ λαβέω, λαβέσθην.
		{ λάμβω, λάμψομαι, ἐλαμφάμην, ἐλάμμαι, ἐλαμφθην.
be con- cealed, or escape,	Λανθάνω, ³	{ λήθω, Imp. ἔληθον, λη-σω, σομαι, ἔε- λησμαι & λέλασμαι, ἐλήσθην, ἔλαθον, ἐλαβόμην, λέληθα.

Μ.

learn,	Μανθάνω,	μαθέω, μαθήσομαι, ἐμαθῆσάμην, μεμάθηκα, ἔμαθον.
obtain,	Μάπτω,	μάπω, ἔμαπον, μαπείν.
fight,	Μάχομαι, ⁴	μαχέω, μαχήσομαι & μαχεύσομαι, ἐμαχεσά- μην, & ἐμαχησάμην, μεμάχημαι, 2 F. μαχοῦμαι.
about to be,	Μέλλω,	μελλέω, μελλήσω, ἐμέλλησα.

transitive signification: but the future passive *κρεμασθήσομαι* belongs solely to *κρεμάννυμι*. In consequence of this the intransitive has a peculiar future, *κρεμήσομαι*, *I will hang*.]

[1. Between *λήχω* and *λαγχάνω* there seems to have been an intermediate form *λάχχω*. Hence the old perfect *λέλογχα*, which occurs in Doric and Ionic, rarely in Attic. From the 2d aorist, *ἔλαχεν* Homer uses a new verb *λελάχα*, in a transitive sense, "*to impart*." *Il. υ', 80, 6, 350. χ', 343. ψ', 76.* We have also *λελαχῆσθαι* in Hesychius.]

[2. For *εἴλημαι*, Euripides (*Ion. 1113.*) uses *λέλημμαι*, whence the Doric *λέλαπται* in Hesychius. The form *λελάβηκα* is Ionic, and analogous to *ἀπείκτόνηκα* from *ἀπείκτεναι*. Another old form is *λάζομαι*.]

[3. From *ἔλαθον* Homer has a new verb *εἰλάθω*, in a transitive sense, "*to make to forget*," *Il. β', 600.*]

[4. Both *μαχήσομαι* and *μαχεύσομαι* are used in the derivative tenses. The first, however, is more common: *Ἐμαχεσάμην* occurs in Attic, *ἐμαχησάμην* in Homer.]

care,	Μέλω, ¹	μελέω, μελήσω, ἐμέλησάμην, μεμέλη-κα, μαι & μέμελημαι, ἐμέληθην, ἔμε- λον, μεμήλα.
To min- gle,	Μιγνύω, Μίγνυμι,	{ μίγω, μί-ξω, ξομαι, ἔμιξα, μέμι-χα, γμαι, μεμίξομαι, ἐμίχθην, 2. A. P. ἐμί- γην, μιγήσομαι.
remem- ber.	Μιμνήσκω,	μνάω, μνήσω, σομαι, ἔμνησα, ἐμνησάμην, μέμνημαι, μεμνήσομαι, ἐμνήσθην, μνησθήσομαι.
remain,	Μίμνω,	μενέω, μέμενηκα.
wipe off,	Μοργνύω, Μόργνυμι, 'Ομόργνυμι,	{ μόργω, μόρξω, ἐμορξάμην.
bellow,	Μύκω, μέμυκα, ἔμυκον,	{ μυκάω, μυκήσω.

N.

inhabit,	Ναίω,	νάω, νάσομαι, ἔνασα, ἔνασάμην, ἐνάσθην.
Verbs in	νάω,	} derivatives, as περνάω from περάω, to pass over.
.	νέω,	

O.

be pained,	'Οδάξω,	ὀδαξέω, ὀδαξήσω.
smell,	"Οξω, "Οσω,	{ ὀξέω, ὀξέσω & ὀξήσω, ὥξεσα.
Perf. M. ὤδα, ²		
swell,	Οἰδαίνω, Οἰδάνω, Οἰδίσκω,	{ οἰδέω, οἰδήσω, ὥδη-σα, κα.
think,	Οἶομαι, ³ Οἶμαι,	
go,	Οἶχομαι,	{ οἶέω, οἶήσομαι, ὥημαι, ὥμην, ὠήθην.
2. A. ὠχόμεν,		
		{ οἰχέω, οἰχήσομαι, ὥχη-κα, μαι.
		{ οἰχόω, ὠχωκα.

1. This verb is chiefly used as an impersonal.

2. Ὀδῶσα, has the sense of the present.

[3. In the imperfect we have ὠδμην and ὠμην. In the rest of the persons and moods οἶομαι only is the basis. The active forms οἶω and οἶα are retained in some dialects, in Homer both are frequent. The Spartan woman, in Aristophanes *Lysistr.* 156. uses οἶω. Thomas Magister, p. 645. states that the Grammarians made a distinction between οἶμα and οἶομαι, applying the one to certain determinate things, the other to indeterminate things. This distinction is so nice that hardly any language except one of books, could ever have observed it.]

To slide,	Ὀλισθαίνω,	{	ὀλισθέω, ὠλίσθη-σα, κα, ὠλισθον, ὠλίσθην.
	Ὀλισθάνω,		
destroy,	Ὀλλύω,	{	ὀλέω, ὀλέσω, ὤλεσα, ὤλε-κα, μαι, &
	Ὀκλύμι,		
swear,	Ὀμνύω,	{	ὀμόω, ὀμόσω, ὤμοσα, ὤμοσάμην, ὤμοχα
	Ὀμνυμι,		
imprint,	Ὀμόρῃνυμι,	{	ὀμόρῃω, ὀμόρῃω, ὤμορῃάμην.
	Ὀνήμι,		
assist,	Ὀνίνημι,	{	ὠνάμην, ὠνημαι, ὠνάθην, 2. Aor. ὠναμην.
rise,	Ὀρνύω,	{	ὀρῶ, ὄρσω, ὤρσα, ὤρμαι, ὄρωρα & ὤρο-
	Ὀρνυμι,		
smell,	Ὀσφραίνομαι,	{	ὀσφρέω ὀσφρήσομαι, ὠσφρόμην.
owe,	Ὀφείλω,		
	Ὀφλω,	{	ὠφελον.
	Ὀφλισκάνω,		

Π.

suffer,	Πάσχω,	{	πήθω, πείσομαι, Bæot. for πήθομαι, ἔπησα, ἔπαθον, πέπηθα.
			παθέω, παθήσω, ἐπάθησα, πεπάθηκα. Perf. M. πέπονθα, πέποσ-θα & χα.
pass,	Περνάω,	{	περάω, ¹ Syn. πράω, πράσω, πέπρα-κα, μαι, πέπρασομαι, ἐπράθην, πρᾶθήσομαι.
	Πέρνημι,		
	Πιπράσκω,		
	Πρίαμαι,		
boil,	Πέσσω,	{	πέπτω, πέψω, ἔπεψα, πέπεμμαι, ἐπέφθην.
			πετάζω, πετάσω, ἐπέτασα, πεπέτακα & πέπτακα, πέπετασμαι, πέπτασμαι & πέπταμαι, ἐπετάσθην.
lay open,	Πεταννύω,	{	πέπτακα, πέπετασμαι, πέπτασμαι & πέπταμαι, ἐπετάσθην.
	Πετάννυμι, ²		
fasten,	Πηγνύω,	{	πήγω, πήξω, ἔπηξα, ἐπηξάμην, πέπη-χα, γμαι, ἐπήχθην, ἐπάγην, παγήσομαι, πέπηγα.
	Πήγνυμι,		

1. Περᾶω, to pass into another country; περνᾶν, to pass for the purpose of selling; πείαμαι, in the Middle Voice, to buy a person, or thing, brought from another country.

[2. The old verb πέτομαι is the root, by which was expressed the spreading of the wings in flying, and afterwards merely the general idea of spreading.]

To		{	πίω,	πίσω, πέπω-κα, μαι & πέπομαι, ἐπόθην.
drink,	Πίνω, ¹	{	πίω,	Pres. M. πίομαι, πίομαι, ἔπιον,
	Πῶμι,	{	πίμι,	2. F. M. πιούμαι.
		{	πίω,	Imper. πῖθι.
give to drink,	Πιπίσκω,	{	πίω,	πίσω, ἔπισα.
fill,	Πίπλημι,	{	πλάω,	πλήσω, ἐπλησα, ἐπλησάμην, πέ-
	Πίμπλημι,	{	πλησμαι, ἐπλήσθην, πέπληθα.	
	Πιμπλάνω,	{	πλήμι,	Imp. Pass. ἔπλημην.
		{	πτόω,	πέπτωκα.
fall,	Πίπτω,	{	πέτω,	ἔπεσα, ἐπεσάμην.
		{	πεσέω,	ἔπεσον, 2. F. M. πεσοῦμαι.
sneeze,	Πτάρνυμαι,	{	πταίρω,	ἐπταρον.
inquire,	Πυνθάνομαι,	{	πεύθω,	πεύσομαι, πέψυσμαι, ἐπυθόμην, πυ-
				δοῦμαι.

P.

do,	Ῥέζω, ²	{	ῥεζω,	Att. ῥεδω, ῥέζω, ῥεγμαι, εἶργμαι &
	ῥέξω,	{		ἔεργμαι, Perf. M. εοργα.
	ῥέρεξα,			
flow,	Ῥέω,	{	ῥυέω,	ῥυήσω, ῥυήσομαι, ἐρρύηκα, ἐρρύην.
break,	Ῥηγνύω,	{	ῥήσσω,	ῥήξω, ἐρρήξα, ἐρρήξάμην, ἐρρήγα, &
	Ῥήγνυμι,	{		ἔρρωγα, ἐρρώγην, ῥαγήσομαι.
strength-	Ῥωνύω,	{	ῥόω,	ῥώσω, ἐρῶ-σα, κα, μαι & σμαι, ἐρ-
en.	Ῥώννυμι,	{		ῥώσθην, ἐρῶσο, farewell.

Σ.

quench,	Σθεννύω,	{	σθέω,	σθέσω, ἔσθεσα, ἔσθεκα & ἔσθηκα,
	Σθεννυμι,	{		ἔσθεσμαι, ἐσθέσθην, σθεσθήσομαι.
		{	σθῆμι,	ἔσθην.
scatter,	Σκεδανύω,	{	σκεδάω,	σκεδάσω, ἐσκεδά-σα, σμαι, ἐσκεδάσ-
	Σκεδάννυμι,	{		θην.
To		{	σκλάω,	σκλήσομαι, 1. A. ἔσκηλα, ἔσκλη-
dry up,	Σκέλλω,	{		κα, [ἐσκληῶς.]
		{	σκλημι,	Pr. Inf. σκληναι.

[1. The forms *πίσω*, *ἔπισα*, have the meaning "give to drink." The present passive *πίομαι*, with *i* long, is used in a future sense "I am about to drink;" instead of this, the later writers used the form *πιούμαι*, which is censured by the Grammarians. The future *πίομαι* is adduced from Antiphanes by Eustathius, and the verbal *πιστός* seems to refer to an old perfect passive *πίτισμαι*.]

[2. According to Hermann (*De Em. G. G.* p. 293.) there are two radical forms, *ῥεδω* and *ῥεγω*. From the first came *ῥεδω*, and by transposition *ῥίξω*, (*ῥέδω*;) from the second *ῥεργα*, *ῥεζω*, *ῥεξα*, and by transposition *ῥίξω*, *ῥεξω*.]

Verbs in *σκω*,¹ derivatives, form their tenses from their primitives, as *εὐρίσκω, εὐρέω, εὐρήσω, &c. to find.*

offer li-	Σπένδω,	σπεί-σω, σομαι, ἔσπεισα, ἔσπεισά-
bation,		μεν, ἔσπεισμαι, ἔσπείσθην.
spread,	Στορεννύω,	{ στορέω, στορέσω, στορῶ, ἐστόρεσα, ἐστα-
	Στορέννυμι,	
	Στόρνυμι,	
	Στρωννύω,	
	Στρώννυμι,	{ στρώω, στρώσω, ἔστρωσα, ἐστρωσάμην, ἔσ-
have,	Σχέδω,	τρέωμαι.
		σχέω.

T.

bear,	Ταλάω	{ τλάω, τλήσομαι, τέτληκα.
	Τέτλημι,	
		{ τλήμι, ἔτλην.
to cut,	Τέμνω,	{ τεμέω, τεμήσω.
	τεμῶ,	
	τετέμνηκα,	
		{ τμήγω, τμήξω, ἔτμηξα, τέτμη-κα, μαι,
		{ ἐτμήθην, ἔτμαγον, ἐτμάγην, τμα-
		{ γήσομαι.
bring	Τίχτω,	τέχω, τέ-ξω, ξομαι, ἐτέχθην, ἔτεκον, ἐτε-
forth,		κόμην, τετοκα.
bore	Τιτράω,	{ τράω, τρήσω, ἔτρησα, τέτρη-κα, μαι, ἐτ-
through,	Τίτρημι,	
		{ τρήθην.
		{ τιτραίνω, 1. A. ἐτίτρηνα.
wound,	Τιτρώσχω,	τρώω, τρώσω, σομαι, ἔτρωσα, τέτρωμαι,
		ἐτρώθην, τρωθήσομαι.
To run,	Τρέχω,	{ δραμέω, δσδράμη-κα, μαι.
	δρέξω,	
		{ δρέμω, ἔδραμον, 2. F. M. δραμοῦμαι, δέ-
		{ δρομα.
eat,	Τρώγω,	{ φάγω, φάγομαι, 2. F. M. φαγοῦμαι,
	ἔτρωγον,	
		{ ἔφαγον.

1. Verbs in *σκω*, which have a great affinity to Verbs in *μι*, are derived from Primitives in *άω, ία, όω*, and *ύω*, and are formed by the insertion of *κ* after the *σ* of the 1st Future: thus from *γηράω, γηράσω*, is formed *γηράσκα, to grow old*; from *αἰρέω, αἰρέσα, αἰρίσκω, to please*; from *βίωω, βιώσω, βιώσκα, to live*; and from *μεθύω, μεθύσα, μεθύσκα, to be drunk*.

Some of these, like Verbs in *μι*, prefix the Reduplication, as *γινάσκα, to know*, from *γιάσω*; *τιτρώσκα, to wound*, from *τρώσω*. Some change the vowel of the penultima, as *ήζω, ήζήσα, ήζάσκα, to grow up*.

δε,	ῥυγχανώ,	{	τυχέω, τυχήσω, ἐτύχησα, τέτυχηκα. τεύχω, ἔτευξα τεύξομαι, τέτευχα, τέτυγμαι, τετύξομαι, ἐτύχθην, ἔτυχον.
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Υ.

promise, ῥυπσχνέομαι, ὑποσχέω, ὑποσχέσομαι, ὑπέσχημαι, ὑπέσχεθην, ὅμην.

Verbs in ὕθω, derivatives, as φθινύθω, from φθέω, to consume.

Verbs in ὕω, polysyllables, as σβεννώ, to quench.

Φ.

παυ,	φάσκω,	{	φάω, φήσω, ἔφησα. φημί, ἔφην, ἐφάμην. οἶω, οἶσω, οἶσομαι, οἶσθην, οἰσθήσομαι. ἐνέγκω, 1. Α. ἤνεγκα, ἤνεγκάμην, ἐνέχθην, ἤνεγκον, ἤνεγκόμην. ἐνέκω, 1. Α. ἤνεικα, ἤνεικάμην, ἐνήνεγκαι, ἐνέχθην. ἐνέχω, Per. M. ἐνήνοχα. φορέω, φορήσω, ἐφόρησα, πεφόρημαι, Syn. φρέω, ² φρήσω, &c. φρήμι, Imper. Α. 2. φρέε. φθάω, φθάσω, φθάσομαι, ἐφθα-σα, κα. φθῆμι, ἐφθην. φθίω, φθί-σω, σομαι, ἐφθίσα, ἐφθι-χα, μαι. φῦμι, ἔφυν.
bear,	φέρω,		
To prevent, corrupt, pro-duce,	Φθάνω, Φθίνω, Φύω, ³ Φύσω, πέφυκα,		

[1. The kindred verbs *τύχω* and *τυγχάνω* must be carefully distinguished as respects meaning: the first denotes *to prepare*, and is regular in its formation, the second *to attain, to happen*. The verb *τυγχάνω* has the meaning *to happen, to find one's self*, only in the present, imperfect, and 2d aorist, viz. *τυγχάνω, ἐτύχανον*, and *ἔτυχον*: the rest of the tenses (and also *ἔτυχον* likewise) have the signification *to attain*.]

[2. *Φεῖω* is used only in composition, as *ἐκφερεῖν, to bring out, εἰσφερεῖν, to bring in, διαφερεῖν, to bring through*. The old Grammarians derive it from *φεο-ω*; as *φεομῖον, φεοῦδος*, from *φεομῖον, πεδοδος*.]

3. *Φύω* signifies] *to produce*; *φῦμι*, in the middle sense, *to suffer one's self to be produced, or to be born*. The Perf. *πέφυκα*, as well as the 2. Aor. *ἔφυν, φῦμαι*, and *φύς*, have a Passive signification.

X.

rejoice,	Χαίρω, χαρῶ, κέχαρκα,	{	χαρῆω, χαρήσω, χαρήσομαι, ἐχάρην. χαιρέω, χαιρήσω, ἐχαιρήσα, κέχαρη-κα, μαι, κέχαρήσομαι.
obtain,	Χανδάνω,		χάζω, ἐχαδον, κέχανδα. χεῖω, χείσομαι.
gape,	Χάσκω, Χασκάζω,	{	χαίνω, χανῶ, χανοῦμαι, ἔχανον, κέχανα & κέχηνα.
colour,	Χρωννύω, Χρώννυμι,		χρῶω, χρώσω, κέχρω-μαι & σμαι.
bury,	Χωννύω, Χώννυμι,	{	χόω, χώσω, ἔχωσα, κέχωσμαι, ἐχώσθην, χωσθήσομαι.
drive,	Ἵθῶ, ἔωθουν, ῶθήσω,		ῶθω, ῶσω, ῶσα, ῶσμαι, ῶσθην.

VERBAL NOUNS.

are formed from Tenses of the Indicative, by dropping the augment and changing the termination.

Some are formed from the Present, as δύναμις, *strength*, from δύναμαι, *to be able*; κλέπτης, *a thief*, from κλέπτω, *to steal*.

Some few from the Aorists, as δόξα from ἔδοξα; θήκη from ἔθηκε; φύγη from ἔφυγον; πάθος from ἔπαθον.

The larger proportion, however, are formed from the Perfect.

1. From the Perfect Active, distinguished by κ, χ, or φ, in the last syllable, as φρίκη from πέφρικα; διδαχή from δεδίδαχα; γραφή from γέγραφα.

2. From the Perfect Passive, as follows :

[From the 1st pers. sing. are derived Nouns ending in μος, μη, μων, μα, μιος. The letter μ being the characteristic.

—ΜΟΣ

Those ending in μος, signify either a performance of the action of the Verb; as κόλασ-μὸς, *an infliction of punishment*, or something used in inflicting such action; as δεσμὸς, *a chain or bond*.

—ΜΗ

Those in μη, which are few in number, seem generally to signify some effect produced by the action of the Verb; as γραμμὴ, *a line*, μνήμη, *a mention*.

—ΜΩΝ

Those in *μων*, generally signify a person or thing, endowed with the power, or faculty, or disposition, to perform the action of the Verb; as *μνήμων*, one who remembers, *ἐπιλήσμων*, one who is forgetful, *ἐπιστήμων*, one who is skilled, *ῥήμων*, one skilled in throwing, *ἐλεήμων*, compassionate.

—ΜΑ

Those in *μα*, signify the very thing produced by the action of the Verb, or upon which that act is performed, or about which it is employed; as *ἔρυμα*, a fortification, (the thing strengthened), *πτύγμα*, a fold, *δόμα*, a gift, (the thing given.)

—ΜΙΟΣ

Those in *μιος*, have a sort of passive signification, and denote some fitness or suitability to the action of the Verb, as *σεβάσιμος*, venerable, *ἐράσιμος*, amiable, *ἄκθεσιμος*, curable.

From the 2d Pers. Sing. of the same Tense, are derived Nouns Substantive in *δης*, *ξίς*, and *ψίς*, which signify the action of the Verb abstractedly considered, as *νήσις*, spinning, *λέξις*, reading, *βλέψίς*, seeing. The letter *σ* is the characteristic.

—ΙΣ

—ΙΑ—ΙΑΣ

—ΣΙΜΟΣ

From these verbals in *ίς* are derived Nouns Substantive in *ια* and *ίας*, and Nouns Adjective in *σιμος*; as, from *σύνθεσις* and *θείσις*, are formed *συνθεσία*, an agreement, and *Θυσίας*, Baccha, and from *πόσις* comes *πόσιμος*, potable. These last in *σιμος* commonly have a passive signification, like those in *μιος* above mentioned, and like them may generally be translated by the Latin Verbals in *bilis* and *dus*, or the corresponding English term *able*, as *ἀράσιμος*, execrandus, detestable, *γελᾶσιμος*, ridendus, laughable, *οἰκήσιμος*, inhabitable, *βρώσιμος*, eatable.

From the third Pers. Sing. of the same Tense, are formed a great variety of Nouns, having *ς* as the characteristic, of which,

—ΤΗΣ—ΤΗΡ—ΤΩΡ

Those in *της*, *τηρ*, *τωρ*, signify the agent who performed the act indicated by the Verb, as *ποιητής*, θερευτής, ἡγήτωρ.

—ΤΙΣ—ΤΡΙΑ

—ΤΕΙΡΑ

Those in *τις*, *τρις*, *τρια* and *τειρα*, are of the feminine gender, and have a like signification with the last mentioned, as *οἰκίτις*, οἰκήστρις, μαθήτρια, κοσμήτειρα.

—ΤΥΣ

Those in *τυς*, derived from this 3d Pers.

Perf. Ind. Pass. signify commonly the art of performing the act of the Verb, as *κithαριστὺς*, the art of playing on the harp, *ὄρχηστὺς*, the art of dancing, *ἀγοραστὺς*, eloquence, *ἀκοντιστὺς*, the art of throwing the javelin.

-ΤΟΣ

Those in *τος* commonly have a Passive signification, and are Adjectives applied to the object of the Verb's action, as *αἰετὸς*, eligible, *αἰνετὸς*, laudable, *εὗρετὸς*, discoverable.

There is a great resemblance between these and the above mentioned Adjectives in *σιμος*, so that the same word is sometimes found in both forms, as *ποτὸς*, and *πόσιμος*, potable, *οἰκητὸς* and *οἰκήσιμος*, habitable.

-ΚΟΣ

Those in *κος* have an Active signification, denoting ability to perform the action of the Verb or some relation to such action, as *εὐρετικὸς*, inventive, *πολεμικὸς*, warlike, *οἰκητικὸς*, disposed to seek an habitation, *κτητικὸς*, skilled in acquiring.

-ΤΗΡΙΟΣ-ΤΗΡΙΑ

-ΤΗΡΙΟΝ-

Those in *τήριος*, *τήρια*, *τήριον*, denote some aptitude or efficacy in the subject, as *ἀλεξήτιος*, repulsive, remedial. The feminine and neuter terminations are used as Substantives, as *ἰξευτήρια* (*τέχνη* being understood,) the art of taking birds with *ἰξός*, bird lime, *χολαστήριον* (*χωρίον*, understood,) a place of punishment. The termination *τήριον* has almost always a particular reference to place, as *δεσμωτήριον*, a prison, a place of confinement; *δικαστήριον*, a court, a place for dispensing justice; &c. Occasionally, however, nouns with this termination depart from analogy; thus *ἀναπαυστήριον*, besides denoting a resting-place, signifies also a time for enjoying rest.

-ΤΡΟΣ-ΤΡΑ-

-ΤΡΟΝ

Those in *τρος*, *τρα*, and *τρον*, may be considered as derived by syncope from the last mentioned Nouns, and the feminine and neuter terminations are in like manner used Substantively, to denote some instrument or thing, by assistance of which, or in consideration of which, the action of the Verb is performed, as *ἀκίστρα*, a needle, *ὄρχηστρα*, the orchestra, or that part of the stage in which

the chorus danced, δίδακτρον, the reward of the teacher, ιατρὸν, the physician's fee. With words of this class, ἀργύριον may be understood, as χρήμα or πῶγμα may with φύετρον, θήρατρον, &c.

-ΤΡΙΑΣ

To these derivatives from the third person are to be added a few Nouns in τριας, which signify one who acts from habit, as ἀλήτριας, a sinner, ἀντριάς, one who lives in, or frequents, caves.

-ΕΟΣ-ΕΟΝ

And lastly, those in εος, of which the neuter gender εον answers to the Latin Gerund in dum, as ποιητέον, faciendum, γραπτέον, scribendum.

By way of exercise, the above analogical rules may be applied to the following derivatives ; as from κοσμεω, ορνο.

κόσμημα, κόμησις, κοσμητής, κοσμήτωρ, κοσμήτειρα, κοσμητὸς, κοσμητικὸς, κόσμητρον.

From καθαίρω, purgo.

καθαρισμός, κάθαριμα, κάθαρσις, καθαριστής, καθαριστὴς, καθαριστικός, καθαριστήριος, καθαριτέον.

From κολάζω, punio.

κολασμός, κόλασμα, κόλασις, κολαστής, κολαστήριος, κολαστήριον, κολαστικός.

From μαθάνω, disco.

μάθημα, μάθησις, μαθητής, μαθήτρια, μαθητρίς, μαθητὸς, μαθητέον.]

3. From the Perfect Middle come Nouns terminating in ας, εως, η, ης, ις, ος ; as φθορά from ἔφθορα, νομὰς from νένομα, τοκεὺς from τέτοκα, τροφή from τέτροφα, τύπης from τέτυπα, βολίς from βέβολα, τομὸς from τέτομα, &c.

ADVERBS.

Those which require particular notice, as distinguished from the Latin, are the following :

Adverbs ending in θα, θι, οι, σι, χη, and χου, signify motion in a place ; as ἐνταῦθα, here ; οὐρανόθι,

in heaven ; οἶκοι, at home ; Ἀθήνησι, at Athens ; πανταχῇ and πανταχοῦ, every where.

Adverbs ending in *θε* and *θεν*, denote motion from a place ; as οὐρανόθε and οὐρανόθεν, from Heaven.

Adverbs ending in *δε*, *ζε*, and *σε*, denote motion to a place ; as οὐρανόδε and οὐρανόσε, to Heaven ; χαμαζε, to the ground.

[Obs. 1. Adverbs in *θι* were originally, no doubt, genitive cases ; for, nouns with this termination sometimes stand as genitives ; (thus, Ἰλίοθι πρό, *Il. δ'*. 557. ἡρώθι πρό, *Il. λ'*. 50, &c.) and in others the common termination also of the genitive occurs in the same sense ; as ὀθι, poetic form, and οὔ, πόθι and ποῦ.]

[Obs. 2. Adverbs in *οῖ* appear to have been old Datives, and to have the *i* adscribed according to the old mode of writing, instead of having it subscribed ; thus, οἶκοι, πεδοῖ, Ἰσθμοῖ, for οἷκοι, πεδῶι, Ἰσθμῶι, with the preposition *ἐν* understood.]

[Obs. 3. Adverbs in *σι* were originally datives plural from the Ionic dialect. After, however, that this *σι* was once considered merely as an adverbial termination, and no longer as a termination of the dative plural, it was annexed also to other names in *α* ; as Ὀλυμπίασι, at Olympia ; Πλαταιᾶσι, at Plataeae.]

[Obs. 4. The Adverbs ποῦ, πῇ, ποῖ, ὅπου, &c. are all oblique cases from the obsolete pronouns πός and ὅπος. Hence also πόθεν, πόσε, πόθι, as Ἰλίοθεν, Ἰλίοθι, Ἰλίοσε.]

[Obs. 5. Adverbs in *θεν* appear to have been also old genitives, or rather the termination *θεν* was added to nouns as a badge of the genitive, just as we find *φι* *paragogicum* added to the oblique cases of some nouns in the Poets ; and afterwards, these forms in *θεν* were used as Adverbs. In the Ionic dialect *θεν* becomes in the Poets *θε* on account of the metre.]

[Obs. 6. The termination *δε* (according to another pronunciation, *σε*) is generally annexed to the accusative case without alteration, as οἶκόνδε, πεδίονδε, ἄλαδε, Μαραθῶνάδε. If *σ* precede the *δ*, instead of *σδ* the letter *ζ* is put, as Ἀθήναζε for Ἀθήναςδε, Θήβαζε for Θήβαςδε, θύραζε for θύραςδε. When this had once obtained as the termination of words of place, it was annexed also to other words without respect to the form of the accusative, as Ὀλυμπίαζε, Μουνυχίαζε, from Ὀλυμπία, Μουνυχία ; thus also φύγαδε for εἰς φυγὴν, in Homer ; οἶκαδε and οἶκόνδε, in Homer and the Attics.]

[Obs. 7. The Dorians, in place of the termination δε, used δες or δις, as οἰκαδες. Homer also has χαμάδις in place of χαμάζε. Homer sometimes puts the termination δε twice, as ὄνδε δόμονδε, *Il.* π'. 445, &c.]

[Obs. 8. The terminations θα, θι, αι, σι, χη and χου, supply the place of the preposition ἐν; those inθεν and θε, of the preposition ἐκ; and those in δε, ζε, σε, of the preposition εἰς or πρὸς.]

[Obs. 9. Some Adverbs have such an affinity, that, beginning with a Vowel, they are *Indefinites*, with π *Interrogatives*, with τ *Redditives*.

Indefinite.	Interrogative.	Redditive.
ἥ, ὅπῃ { Which Way By what Means.	τῇ { Which Way? By what Means?	τῇδε, { This Way. or { By this Means. ταύτῃ {
ὧ { How far. For what Reason.	πῷ { How far? For what Reason?	τῷ { So far. For that Reason.
ὅτε, ὅποτε { When. ἥνικα. {	πότε, { When? πηνίκα, {	τότε, { Then. τηνίκα. {
ὅθεν, ἐπόθεν, Whence.	πόθεν, Whence?	τόθεν, Thence.
ὅθι, Where.	πόθι, Where?	τόθι, There.
ὅσον, How much.	ποσόν, How much?	τόσον, So much.
οἷον, After what Manner.	ποῖον, After what Manner?	τοῖον, After that Manner.
ὅσάκις, How often.	ποσάκις, How often?	τοσάκις, So often.]

ADVERBIAL PARTICLES,

Used only in Composition.

α or αν, signifying	Privation, from ἀν, without, as ἀνυδρὸς, without water.
	Increase, from ἄγαν, much, as ἄξυλος, much wooded.
	Union, from ἅμα, together, as ἄλοχος, a consort.

The following signify *increase* :

αρι, from ἄρω, to connect.	ερι, from ἔρω, to connect.
βου, from βούς, an ox.	ζα, Æolic for διά.
βρι, from βριθύς, strong.	λα, from λίαν, much.
δα, from δασύς, thick.	λι, (the same.)

Δυσ signifies *difficulty*, as *δυστυχέω*, to be unhappy.

Νε and *νη* signify *privation*, like the Latin *ne*, as *νηλεής*, without pity.

PREPOSITIONS.

Six are Monosyllables : *εἰς*, *ἐκ* or *ἐξ*, *ἐν*, *πρὸς*, *πρὸς*, *σύν*.

Twelve Dissyllables : *ἀμφὶ*, *ἀνά*, *ἀντί*, *ἀπὸ*, *διὰ*, *ἐπὶ*, *κατά*, *μετά*, *παρά*, *περὶ*, *ὑπὲρ*, *ὑπό*.

In composition, five of these *increase* the signification : *εἰς*, *ἐκ* or *ἐξ*, *σύν*, *περὶ*, *ὑπὲρ*.

Six sometimes *increase*, and sometimes *change* : *ἀντί*, *ἀπὸ*, *διὰ*, *κατά*, *παρά*, *πρὸς*.

One *diminishes* : *ὑπό*.

One *changes* : *μετά*.

CONJUNCTIONS

are exhibited with the Moods, to which they are joined, in the SYNTAX.

[*Preliminary Observations on the*

GREEK SYNTAX.

[The following remarks on the *general principles* of construction are given previous to the common rules of Syntax, for the benefit of the *more advanced* student. They will be found to contain a much more liberal view of the language, than that which is given by resorting to the doctrine of Ellipses.

[1. GENITIVE.

THE Greek language takes a much wider range in its use of the genitive case than the Latin. In Greek, words of *all kinds* may be followed by other words in the genitive, when the latter class limit and show *in what respect* the meaning of the former is to be taken.

In the case of *Verbs* : as Ἀθηναῖοι δὲ, ὡς ποδῶν εἶχον, ἐβέηθον, “the Athenians brought relief, as they had themselves *with respect to their feet*,” i. e. “as fast as they could run;”—καλῶς ἔχειν μέθης, “to have one’s self well *with respect to intoxication*,” i. e. “to be pretty drunk;”—ὡς ἑκάτερος τις εὐνοίας ἢ μνήμης ἔχοι, “as each one had himself *with respect to favour or remembrance*,” i. e. “as each one wished well to a party or remembered the past;”—εὖ ἦκειν τοῦ βίου, “to have come on well *with respect to the means of subsistence*,” i. e. “to be in prosperous circumstances;”—ἐπειγέσθαι ἄρης, “to urge one’s self on *with respect to the fight*,” i. e. “to be eager for the fight;”—ἀνιέναι τῆς ἐφόδου, “to slacken *with respect to one’s approach*,” i. e. “to slacken in one’s approach;”—σφάλλῃσθαι ἐλπίδος, “to be deceived *with respect to hope*,” i. e. “to be deceived in one’s hope;”—κατέαγα τῆς κεφαλῆς, I am broken *with respect to my head*,” i. e. “I have broken my head.”

In the case of *Adjectives* : as συγγνώμων τῶν ἀνθρωπίνων ἀμαρτημάτων “forgiving *with respect to human errors*;”—ἄπαις ἔρσενος γόνου, “childless *with respect to male offspring*;”—τιμῆς ἄτιμος πάσης ἔστω, “let him be unhonoured *with respect to all honour*,” i. e. “let all respect be denied him;”—ἐγγύς τῆς πόλεως, “near *with respect to the city*,” i. e. “near the city;”—ξυνέπεσον ἐς τοῦτο ἀνάγκης, “they fell into this *with respect to necessity*,” i. e. “they fell into this necessity;”—ἐς τοσοῦτο μίσους ἦλθον, “they came to so much *with respect to hatred*,” i. e. “they fell into so much hatred;”—ἐν τούτῳ παρασκευῆς ἦσαν, “they were in this state *with respect to preparation*,” i. e. “they were in this state of preparation;”—γῇ πλεῖα κακῶν, “a land full *with respect to evils*,” i. e. full of evils;—ἄρμα κενὸν ἡνίοχου, “a chariot empty *with respect to a driver*,” i. e. “without a driver;”—μείζων πατρὸς, “greater *with respect to his father*,” i. e. “greater than his father.”

The principles to be deduced from all this are easy and natural.

1. That all words which represent a situation or operation of the mind which is *directed to an object*, but *without*:

affecting it, are followed by a genitive; such are, the verbs "to remember," "to forget," "to concern one's self about any thing," "to neglect," "to consider," "to reflect," "to understand," "to be desirous of," &c.; and the adjectives "experienced," "ignorant," "remembering," "desirous," &c.

2. All words which indicate *fulness, to be full, defect, emptiness*, &c. are followed by a genitive; because the word which expresses of what any thing is full or empty, indicates the respect in which the signification of the governing word is taken. Under this head fall the adjectives "full," "rich," "abounding in," "empty," "deprived of," "destitute of;" the verbs "to fill," "to want," "to bereave," "to deliver," "to desist from," "to cease from;" adverbs denoting abundance, want, sufficiency, deprivation, &c.

3. The same original signification of the genitive appears to be the basis of the construction of the *comparative* with the genitive: thus *μείζων πατρὸς* signified, "greater with respect to his father." From this construction, all words which involved a comparison, took the object of this comparison in the genitive: such are verbs which signify "to surpass," or the contrary, "to be surpassed," "to be inferior to another;" as *περιγίνομαι ἡττάομαι*, &c.; those also which signify "to rule," or the opposite, together with many verbs which are derived from substantives, and are equivalent to the primitive with the substantive verb, as *κυριεύειν*, (*κύριος εἶναι*); *κοίρανεῖν*, (*κοίρανος εἶναι*); *ἄρχειν*, (*ἄρχων εἶναι*):—such again are adjectives and substantives in which the same idea of governing is implied; as *ἐγκράτης ἡδονῆς*, "master over pleasure;" *ἡττῶν ἡδονῆς*, "a slave to pleasure;" *ἡττα τοῦ πόματος*, "defeat by means of drinking," i. e. "intemperance in drinking;" *ἐγκράτεια πόνου*, "mastery over labour."

To this same head must be referred all words which imply a comparison with respect to *value*, or require a definition of value; as, for example, *ἄξιος*, which properly signifies "equivalent," "equal in value;" so that *ἄξιον τούτου*, which we commonly render "worthy of this," strictly rendered would be, "equal in value with respect to this." Hence too the adjective *ἀνάξιος*, and the adverbial forms *ἀξίως* and *ἀναξίως* take the genitive; and hence, moreover, this case is joined with all words in which a determination of value is contained; as, for example, verbs signifying "to buy," "to sell," "to exchange," &c. On this is founded the general rule—"The price of a thing is put in the genitive."

And lastly, to this head belong all words which express a

difference, and in which, of course, a comparison is implied, as διάφορος, ἕτερος, ἄλλος, ἄλλοις, ἀλλότριος: thus, διάφορον τούτου, "different with respect to this," i. e. "different from this;" ἕτερον τούτου, "other with respect to this," i. e. "other than this."

4. From the meaning of the genitive "with respect to," we deduce also the general meaning of the cause of any thing's being done, in which case the genitive is to be rendered by "on account of." Thus, with Verbs: Δαναῶν κεχολωμένοι, "enraged on account of the Greeks," i. e. "with the Greeks;" πενθικῶς ἔχουσα τοῦ ἀδελφοῦ τεθνηκότος, "melancholy on account of the death of her brother;" φθονεῖν τινὶ σοφίας, "to envy any one on account of wisdom;" ὀνειδίσαι τῷ θεῷ τούτων, "to upbraid the god on account of these things." Hence the genitive is found with verbs signifying "to accuse," "to criminate," with verbs of praying, with verbs of beginning; the genitive being that of the person or thing, on account of which the accusation is made, the prayer offered up, or the affair begun. So too the genitive stands alone in exclamations, with and without an interjection, or a word that expresses admiration, indignation, compassion, &c.; as Ἀπολλόν, τοῦ χασμήματος, "Apollo! what a swallow!" ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν, "O king Jupiter! the acuteness of his mind!" Τῆς τύχης, "the misfortune!" In all the instances above enumerated under this head, and in others of a similar nature, the *Grammarians* very unnecessarily supply ἐνεκα, or some equivalent term.

II.

The second principal relation which is expressed by the genitive, is that of the proportion of a whole to its parts, in other words, the genitive is put *partitively*. This use is common to the Greek, the Latin, and other languages, except that in Greek it has a much more extensive range. Thus, in the latter language the genitive is put with *Verbs of all kinds*, even with those which govern the *accusative*, when the action does not refer to the whole object, but only to a *part*. This is expressed in English by the omission of the article in the singular, or by the word "some;" as, πᾶσσε δ' ἅλδς, "he sprinkled salt over it;"—ὀπτῆσαι κρεῶν, "to roast some of the flesh;" ἐγὼ οἶδα τῶν ἐμῶν ἡλικιωτῶν, "I know some of those of the same age with myself;"—ἀναδεῖν τῶν ταινιῶν τὸν Σωκράτη, "to bind Socrates with some of the fillets;"—τῆς γῆς ἔτεμον, "they laid waste a part of the land." On the like principle the genitive is put with many other verbs which

signify participation, or in which at least this idea is implied : such are the verbs μετέχειν, κοινωνεῖν, συλλαμβάνειν, μέτεστι, προσήκειν, μεταδιδόναι, ἀπολαύειν, &c.

Upon this principle of the reference to a part, is founded the construction by which, with the verbs "to take," "to seize," "to touch," "to carry," &c. the *part* by which any thing is taken is put in the *genitive*, while the *whole* is put in the *accusative*; as ἐλάβοντο τῆς ζώνης τὸν Ορόντην, "they took Orontes by the girdle."—The same construction is retained also with the verbs which signify the opposite of "to take," or "to seize," viz. "to let go," "to loose," "not to obtain any thing," "to miss," &c.; as ἀφίσταται τοῦ δόρατος, "he lets go the spear;" whereas ἀφίεναι τὸ δόρυ, in the *accusative*, would signify, "he hurls the spear," in the first, reference being made to a *part*, in the latter, to the *whole*.

Upon this principle also arises the construction of the *superlative* with the *genitive*, the substantive being put in that case which marks the class from which the superlative takes the chief one as a *part*.

III.

The *genitive* is used also to mark the person or thing to which any thing *belongs*, whether it be a property, or quality, habit, duty, &c.; and those also from which any thing *arises*. Probably here also an obscure idea of the relation of this quality, duty, &c. to that which possesses it, as of a part to the whole, is the basis of the construction. Hence the common rules, that "verbs denoting *possession, property, duty, &c.* govern the *genitive*," and that the "*material of which any thing is made is put in the genitive.*"

IV.

The *genitive* is also put with verbs compounded with prepositions which govern the *genitive*, that is to say, when these prepositions may be separated from the verb, and placed immediately before the case, without altering the signification of the verb; as ἀντιπαρέχειν τί τις, for παρέχειν τι ἀντί τινος; ἀποπηδᾶν ἄρματος, for πηδᾶν ἀφ' ἄρματος; ἐξέχεσθαι οἰκίας, for ἔρχεσθαι ἐξ οἰκίας; not, however, ἀντιλέγειν τινί, "to contradict any one," for τινί; because λέγειν ἀντί τινος, would give an entirely different sense, viz. "to speak in the place of any one."

V.

The genitive serves also to determine *place* and *time*, in answer to the questions, "where?" "when?" &c. Hence the adverbs οὐ, ποῦ, ὅπου, *where?* which are in fact old *genitives*, and refer to *part* of general place and of general time.

2. DATIVE.

THE Dative in Greek expresses two senses, one that of the Dative in other languages, answering to the question, "to whom?" and another that of the Latin ablative.

1. The Dative expresses the *distant* object of a transitive or intransitive action, with reference to which this action takes place. It answers thus, in most cases, as in Latin and English, to the question "to whom?" as διδόναι τί τινι, "to give any thing to any one;" πείθεσθαι τινι, "to obey any one." Thus also with adjectives: φίλος τινί, ἐχθρός τινι, εὐνους τινι, &c. A larger proportion of verbs, however, are joined with the Dative in Greek than in Latin.

II.

The Greek Dative also supplies the place of the Latin Ablative, and in this case expresses the relation of connexion or companionship, in answer to the questions "with whom?" "with what?" of an instrument or mean in answer to the question "whereby?" of an impulse or excitement, "from what?" of an external cause, "by what means?" "on what account?" "for what?" &c.

III.

The Dative expresses the relation of the *measure*, *degree*, &c. with the comparative. Hence the Datives πολλῶ, ὀλιγῶ, βραχέϊ, with the comparative.

IV.

It is put in definitions of time and place, in answer to the question "when? and where?"

3. ACCUSATIVE.

THE Accusative, as in other languages, marks the person or thing which is affected by the action of the accompanying Verb, i. e. which suffers a change of any kind. The Verbs which govern an accusative are hence called Verbs *active* or *transitive*, i. e. which show an action *passing on* to an object; and affecting and determining it in any actual manner. There are, however, other verbs not properly transitive, which yet govern an accusative in Greek; this is particularly the case in those verbs which do not mark the *passive* object of the action, but the object to which the action has only *generally* an immediate reference; as προσκυνεῖν, δορυφορεῖν, σεβεῖν, φθάνειν, ἐπιστροφεύειν, ἐπιλείπειν, &c. In these and others of a similar nature, the construction with the Dative would appear to be the most natural one.

II.

Many verbs which signify an emotion, or feeling, with regard to an object, as, "to be ashamed," "afraid," "to compassionate any one," are accompanied by an accusative, which expresses the object, and at the same time the effective cause of this emotion; as, αἰσχύνομαι τὸν Θεόν, "I revere the Deity," αἰδεῖσθαι τοὺς ἄρχοντας, "to respect rulers;" ἐποικτεῖρω νιν, "I compassionate him;" ὑμᾶς ἐλεῶ, "I pity you." The same takes place with some neuter verbs which express an emotion, although, even without indicating the object, they convey a perfect idea; such are ἀλγεῖν, θαρρῆεῖν, ἐπιχαιρεῖν, &c.

Many verbs have the accusative not only of the nearer and more immediate object of the action, but also of the more remote object of it, i. e. the person or thing to which the action with its immediate object passes, which in English is generally expressed by a dative; as εὖ or κακῶς ποιεῖν τινά, "to do good or harm to any one;" εὖ or κακῶς λέγειν τινά, "to speak well or ill of any one." Hence these verbs often take two accusatives at the same time: such are ποιεῖν, πράττειν, ὁρᾶν, ἔρδειν, "to do;" λέγειν, εἰπεῖν, ἀγορεύειν, "to speak of, or, against;" ἐρωτᾶν, "to ask," αἰτεῖν, ἀπαιτεῖν, "to ask," "to require," "to desire;" ἀφαιρεῖσθαι, ἀποστερεῖν, &c. "to take away," "to deprive of a thing;" διδάσκειν, "to teach;" ἐκδύσαι, ἐνδύσαι, "to put off" or "on," &c.

Other uses of the accusative are enumerated under the rules of Syntax.]

SYNTAX.

THE NOMINATIVE AND THE VERB.

The Nominative Case is the subject of the Verb; as,

Ἐγὼ δίδωμι, *I give.*¹

A Verb agrees with its nominative in Number and Person; as,

Σωκράτης ἔφη, *Socrates said.*

Ὄφθαλμῷ λάμπειτον, *His two eyes shine.*

Κατάδουσιν ἄγνιδες, *Birds sing.*

A Neuter plural is generally joined with a Verb Singular; as,

Ὅρεα τρέμει, *Mountains trembled.*²

[1. With regard to the Personal Pronouns as Nominatives, they are seldom expressed unless *some emphasis* is required. In other cases also the Nominative to the Verb is omitted, where the verb expresses an action usually performed by the agent denoted by the nominative; as *σαλπίζει*, *the trumpeter gives a signal*; the noun *σαλπικτής* being implied from the verb. So also *ἐκήρυξε* (scil. *ὁ κήρυξ*) *the herald made proclamation*. This usage also prevails where in English we supply *it*, and an operation of nature or of circumstances is indicated, as *ὕει*, *it rains*; (*vid. Syntax of Impersonal Verbs*.) Instances, on the other hand, frequently occur, where the nominative stands without a verb; in these, some part of *ἔστι* is generally understood; as *Ἕλλην ἐγὼ*, *I am a Greek*, supply *εἰμί*. This is most frequently the case with *ἔτοιμος*, and with verbals in *τίς*. The most remarkable construction, however, is that in which the nominative is converted into an accusative, and made to depend upon another verb; as *οἶδα σε τίς εἶ*, *I know thee who thou art*, for *οἶδα τίς συ εἶ*, *I know who thou art*. So also *ἔδην γὰρ κατὰ θυμὸν ἀδελφίῳ, ὡς ἐπειῖτο*, for *ὡς ἐπειῖτο ἀδελφός*. *Hom.*]

2. As a Noun of multitude Singular may be followed by a Verb Plural, so a Neuter Plural is often taken in a collective sense, and followed by a Verb Singular. Thus when Homer says *δοῦξα σίσπητι*, he means *the collection of planks and timber, with which the ships were constructed*,

A Dual Nominative is sometimes joined with a verb Plural; as,

"Ἀμφω λέγουσι, *Both say.*¹

SUBSTANTIVE AND SUBSTANTIVE.

Substantives signifying the same thing agree in Case; as,

The Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense; as ἀχῖται ὁμφαί μιάν, Pindar; δίδεται τλήμινε φυγαί, Euripides. [Heyne has altered the passages in Pindar where this construction occurs; but see Herm. de Metris, p. 246. seqq. and also Boeckh's edition of Pindar, where the common readings are defended and retained. The Grammarians call this *schema Pindaricum*, and, *Boeotium*.]

[This idiom is more observed by the Attics than by the older writers in the Ionic and Doric dialects. The latter often join the neuter plural with a plural verb; as, οὐτέ τι νῶϊν ὄγκια ἴσσανται. *Il. χ'*, 266.—ἀμήχανα ἔργα γίνοντο, *Il. λ'*, 310. The scholiasts, in commenting on these passages, observe, that they are constructed ἀρχαϊκῶς. The Attics also sometimes join the neuter plural with the plural verb, especially in two cases; 1. when the neuter plural signifies *living persons*; 2. when the *abstract* is put for the *concrete*, and animate creatures, not things, are referred to.—Perhaps the constructions of neuters plural with singular verbs may be accounted for on the principle of the association of ideas; neuter and inanimate objects being considered generally, but animate agents individually.]

This construction is not confined to the Greek language. It is frequent in the Hebrew: see Exodus xxi. 4. Job xii. 7. Isaiah ii. 11. Psalm lxxxiii. 7, &c. In French this mode is common in every Gender in an Impersonal form: *Il est des hommes, il est des femmes*. But the Verb in that case precedes the Nominative, *il vient de sonner dix heures*; if the Nominative precedes, it has a Verb Plural, *dix heures viennent de sonner*.

1. In prose this construction is general.

In the same manner a Dual Substantive, as it signifies more than one, may have an adjective Plural; but the Verb or Adjective can seldom be of the Dual number, when the Noun implies more than two. [Buttmann (*Ausf. Gr. Gr.* vol. 1. p. 135.) makes the Dual to have been an *old form of the plural*, which became gradually restricted to the denoting of two. Hence in the early state of the language we do actually find the Dual used when more than two are meant. This is strongly corroborated by the imitations of later writers, as Aratus, 968; Oppian, 1, 72. According to Quintilian (1, 5, 42.) some persons in his time wished to consider the Latin forms in *ere*, of the third person plural of the perfect, as dual forms in contradistinction to those in *erunt*. The attempt did not succeed; but it serves to show, however, that the separate use of a dual form in Greek owed its origin no doubt to a similar though more successful effort on the part of the early Greek Grammarians.]

Κυαξάρης, ὁ παῖς τοῦ Ἀστυάγου, *Cyaxares, the son of Astyages.*¹

THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective agrees with its Substantive in Gender, Number, and Case ; as,

Ἀνδρες ἀγαθοί. *Good men.*

Ὅμιλῃαι κακαί. *Evil communications.*

Ἔθνεα πολλὰ. *Many nations.*²

To this rule belong Articles, Pronominal Adjectives, and Participles.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive ; as,

[1. One of the Substantives is frequently understood, when some intimate and usual relation is expressed, as Ἀλέξανδρος ὁ Φιλίππου, *Alexander the son of Philip*, supply υἱός or παῖς ; Ὀλυμπίης ἡ Ἀλέξανδρου, *Olympias the mother of Alexander*, supply μήτηρ. So also, ὁ Σοφρονίσκου, *the son of Sophroniscus* ; ἡ τοῦ Γλαύκου (sc. θυγάτης) *the daughter of Glaucus* ; εἰς τὴν Φιλίππου (sc. χώραν) *into the land of Philip* ; τὰ τῆς πόλεως (sc. πράγματα) *the affairs of the city*. The ellipsis of some case of υἱός or παῖς is very common in tracing genealogies, while on the other hand, the omission of θυγάτης is much less frequent. Thus, Θυγατέρα δὲ αὐτὴν λέγουσι εἶναι Αὐτεσίανος, τοῦ Τιταμηνίου, τοῦ Θερσάνδρου, τοῦ Πολυνείκειος. *They say that she was a daughter of Autesion, who was the son of Tisamenes, who was the son of Thersander, who was the son of Polynices.* Herod. Moreover as ὁ in the singular refers to υἱός or παῖς understood, so οἱ in the plural indicates an ellipsis of υἱοὶ or παῖδες. Thus, οἱ γόνιαν διασέμαν (sc. παῖδες,) *the sons of distinguished families.* Plut. The presence or absence of the article, in these forms of construction, makes an important difference in the sense ; for example, Σωκράτης ὁ Σοφρονίσκου, implies that Socrates was either the only son of Sophroniscus, or else that he was that Socrates who had Sophroniscus for his father, in order to be distinguished from others of the same name, and who were the sons of other parents ; whereas Σωκράτης Σοφρονίσκου, means that he had *Sophroniscus* for his father and not some one else. Hence this latter form is used in pleadings, decrees, &c. wherever a strict and legal designation of an individual is required.]

[2. The Adjective is often found without any Substantive with which it agrees, the latter having been omitted, or being easy to be supplied by the mind. In this case the Adjective is said to be used substantively, as ὁ σοφός, *the wise man*, suppl. ἄνθρωπος ; ἡ ἀνύδρος, *the desert*, suppl. γῆ ; οἱ πολλοί, *the multitude*, suppl. ἄνθρωποι ; τὰ ἐμά, *my property*, suppl. πράγματα. So also the Pronouns οὗτος, ἐκεῖνος, τίς, &c.]

τῶ γυναῖκε, Xenophon, *The two women*.¹

A Substantive is sometimes used as an Adjective; as,

Γλώσσαν Ἑλλάδα ἐδίδαξ, Her. *He taught the Greek language*.¹

The Substantive is often changed into a Genitive Plural, preceded by a Pronoun or Article; as,

1. The Attic construction is used in order to generalize the sense, as *Θεός* and *Deus* are applied to both sexes for a divine, *άνθρωπος* and *homo*, for a human, person. Thus *ducente Deo* in Virgil refers to Venus, and αὐτὴν τὴν Θεὸν, in Herodotus, to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender; as *οἱ προβήσκοντες*, Eurip. spoken by Alcestis of herself; *κτενοῦμεν, οἵπρις ἱξοῦσαμεν*, by Medea; *παθόντες, ἡμαρτηκότες*, Sophocles, by Antigone. Thus, also, when a chorus of women speak of themselves. This mode is confined to the Dual and Plural. [But if a woman speaks of herself in the Singular, she uses the Feminine Gender; and also when she speaks of the Female race in general: as, *Κεράτιστα τὴν εὐθείαν (εἶδόν) ἢ πεφύκαμεν σοφαὶ μάλιστα*. Eurip. Med. *The direct road is the best in which we women are naturally most skilled*. The Coryphæa, as the representative of the chorus, appears sometimes to have used the masculine gender with the singular number, as in Euripides, *Hippol.* 1107.] The Masculine Article is joined with a Feminine Noun in the Dual only.

Compound and Derivative Adjectives in *ος* are considered by the Attic writers as of two terminations, consequently used as Feminine as well as Masculine.

Comparatives and Superlatives of three terminations sometimes express the Feminine by the Masculine termination: as, *ἀπιδράτερος ἡ ληψίς*, Thucydides. [So also, in the same writer, *δυσσεβελώτερος ἡ Δοκρίς*. These comparatives are thus used by Thucydides because the radical adjective of the positive is *common*, or of two terminations. It is, after all, however, a very rare construction, since comparatives and superlatives of adjectives which are *common*, or of those which are used as *common*, have usually three terminations.]

When the Adjective is put in the Neuter after a different Gender, *χρῆμα* is understood; as *ὀρθὸν ἢ ἀληθές*, Soph. Thus *triste lupus stabulis*, Virg. The ellipsis is sometimes supplied, as *τί χρῆμα δράσις*; Soph. [We must not, however, suppose that *χρῆμα*, or some equivalent term, is always understood; since it frequently happens, that the neuter gender is used by the writer simply because the thing mentioned has no proper predicate, or because one does not immediately suggest itself to the mind. *vid. Herm. ad Viger. p. 575.*]

2. So *figus anus*, Pliny, *An old fig-tree*. This combination is common in English; thus, *sea-water*, *house-dog*. Ἑλλας may be considered as an Adjective used as a Substantive.

Οἱ ἀγαθοὶ τῶν ἀνδρῶν, *Isocrates, Honourable men.*¹

THE ARTICLE.

The Article is used to mark a distinction or emphasis. With the Infinitive it supplies the place of Nouns, Gerunds, and Supines. With a Participle, it is translated by the Relative and Indicative. With μέν and δέ it signifies *partly*, and is often used for *ornament*; as,

Αἰσχύλος ὁ τραγῳδός, *Æschylus, the tragedian.*

τὰ ἔξω, *The things without.*

Ἐν τῷ φρονεῖν, *In wisdom.*

Ὁ ἐρχομένος, *He that cometh.*

Τ' ἀνθρώπειον γένος, τῇ μὲν ἀγαθόν, τῇ δὲ φαύλον, *Mankind are partly good and partly bad.*

Ἡ νίκη ἢ νικήσασα τὸν κόσμον ἢ πίστις, *Faith, the victory which overcomes the world.*²

THE RELATIVE AND THE ARTICLE.³

The Relative often agrees with its Antecedent in case, by attraction; as,

1. So *nigræ lanarum nullum colorem bibunt*, Plin.

This construction is also found, in Attic writers, in the Singular, as τὴν πατέρα τῆς στρατιᾶς, Thuc.

In the Greek idiom the Genitive of the Personal is used instead of the Possessive Pronouns, as τὴν μητέρα μου τιμᾷς, Xen. *You honour my mother.* But the latter are sometimes found with the article, particularly in the orators, as τὴν διδοῦσαν τὴν ἐμὴν οἱ πολλοὶ μισοῦσι, Isoc. | But wherever any *emphasis* is required, the Possessive and not the Personal Pronoun must be used. Hence, in the Lord's prayer, the phrase Πάτερ ἡμῶν denotes that God is the father of the whole human race, and is equivalent to *Father of us (all.)* Whereas Πάτερ ἡμέτερος would be emphatic, and consequently improper, denoting *our Father*, and implying that God is the father of only a part of his creatures. Most commonly, however, the Possessive is altogether omitted in ideas that always stand in necessary connexion, as those of natural relations, father, son, friend; hand, foot, &c.; and its place is supplied by the Article alone.]

2. For remarks on the Article, *vid.* Appendix, E.

3. As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the accent, they are joined under one head.

Ἐν ταῖς ἑορταῖς, αἷς ἔχομεν, Aristophanes, *In the festivals, which we celebrated.*¹

The Article is poetically used for the Relative; as,

Πατήρ, ὃ σ' ἔτρεφε, Hom. *Your father who educated you.*

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession* or *relation*; as,

Ὁ Θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isoc. *God directs the affairs of men.*²

THE GENITIVE.³

One Substantive governs another, signifying a different thing, in the Genitive; as,

Σέλας, ἡλίου, *Light of the sun.*

An Adjective in the Neuter Gender, without a Substantive, governs the Genitive; as,

Τὸ λοιπὸν (μέρος) τῆς ἡμέρας, *The rest of the day.*

1. This is called *attraction*, as the Antecedent attracts the Relative into its case. This Attic form has been imitated in Latin; *Si quid agas eorum, quorum consuisti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive; as, σὺν ᾗ ἔχουσιν ἐμὴν, Xen. [The principle of attraction pervades the whole Greek language, and is based upon the association of ideas in the mind of the writer.]

2. Sometimes the ellipsis is supplied, as τὰ τῶν Θεῶν πράγματα κακῶς ἔχου, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction of the *property* and the *thing* itself is scarcely perceptible, as τὰ τῆς τύχης ὁρίαις ἔχου τὰς μεταβολάς, *Fortune has sudden revolutions*. Thus τὸ ἐμὸν, τὰ ἐμά, are sometimes equivalent to ἐγώ, &c.

3. The primary signification of the Genitive is the *origin*, or *cause*, from which a thing proceeds, or *possession*. To these may be traced most of the uses to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition, expressed or understood. [vid. Preliminary remarks on the Greek Syntax.]

Adjectives signifying *plenty, worth, condemnation, power, and their contraries*; and those which signify *an emotion of the mind*; require the Genitive;¹ as,

Ἔργα πλείστου ἄξια, *Works worthy of the highest value.*

τῶν χαλεπῶν ἄπειρος διαβίωσις, *You shall live without trouble.*

Γυμνάσια μεστὰ ἀνδρῶν, *Places of exercise full of men.*

Ἀναίσιτος ἀφροσύνης, *Not blameable for imprudence.*

The *matter* of which a thing is made, and also the *measure* of a thing, are put in the Genitive; as,

τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, Xen. *He built the chariot of strong wood.*²

Cost or value, crime or punishment, difference or eminence, are put in the Genitive; as,

Δὸς αὐτὸν ἡμῖν δραχμῆς, Anacreon, *Give him to us for nine pence.*³

[1. To this rule a clause is commonly added which states, that *verbals compounded with the privative α*, also govern the genitive. The truth is, however, that in such constructions the genitive is merely the more exact definition of the idea contained in the adjective, and is to be explained by the general principles of the language; for the *privative α* cannot well designate either the genitive or any other case.]

[2. The genitive of the material is considered by some Grammarians as depending on *ἐκ* or *ἀπὸ* understood, and an argument in favour of this ellipsis is drawn from the circumstance of *ἐκ* and *ἀπὸ* being sometimes found expressed. In all such passages as these, however, the presence of a preposition seems to be required in order to express a stronger and more direct reference to the material than could be done by the common construction, especially if a passive participle be likewise used; thus, *πλεῖστα ἐκ τῆς ἀλάθης ποιούμενα*. Herod. *θύρη ἐκ μυρίκης πεποιημένη*. Thucyd. *ἰδρα ἰξ ἀδάμαντος τιτυμένηα*. Theocr. *εἶματα ἀπὸ ξύλων πεποιημένα*. Herod. The true principle on which the genitive of the material depends will be found explained in the Preliminary Remarks. Sometimes the dative is used for the genitive, when the material of which any thing is made may be considered also as the means by which it is made; as, *αἱ μὲν γὰρ κτερίσσει τιτύχασται, αἱ δ' ἐλίσσιν* Od. τ', 563.]

[3. The principle on which this construction depends has been explained in the Preliminary Remarks. The preposition *ἀντι*, with the genitive, sometimes accompanies the verbs signifying "to exchange,"

Γράφομαι σε μοιχείας, *Lysias, I accuse you of adultery.*¹
 Διαφέρων τῶν ἄλλων, *Plato, Different from the others.*
 Χάρμα πάντων ἐπάξιον, *Pindar, A joy surpassing all.*

Εἶμι and γίνομαι, signifying *possession, property*, or *duty*, govern the Genitive ; as,

Ὁ πιπρασκομένος ἑτέρου γίνεται, *He, who is sold, becomes the property of another.*

Part of time is put in the Genitive ; as,

Θέρος τε καὶ χειμῶνος, *Xen. In summer and winter.*²

Exclamations of *grief* and *surprise* are put in the Genitive ; as,

Τῆς μωρίας, *Aristoph. What folly!*³

whenever a stronger or more direct reference to the thing or things exchanged is required, than can be given by the common construction ; thus, *κάλλιον ἴσθι ἀντὶ θνητοῦ σώματος ἀθάνατον δόξαν ἀντικαταλλάξασθαι καὶ ψυχῇν. Isocr.* On the same principle, of a stronger reference, the same verbs are used occasionally with *πρὸς* and an accusative ; as, *ἰδοὺντες πρὸς ἡδονάς, καὶ λύπας πρὸς λύπας καὶ φόβον καταλλάττεσθαι. Plato.* Instead of the genitive the dative also is put ; as, *ἐλλαλίσσας φόβον θανάτου. Eurip.*

[1. This genitive is besides often accompanied by other substantives, or prepositions, on which it depends ; thus, *θεύγειν ἐπ' αἰτία φόβου. Demosth. ἐξέψατο (μι) τυτταν αὐτῶν ἵπκα. Plut. γεγράφει τινα γεφὴν πόρου τρυματός. Æschin. ἀπογεγράφει φόβου δίκην. Antiph.* Other verbs of accusing, &c. are, on account of the nature of their composition, differently constructed. Those compounded with *κατά* take the person in the genitive, and the crime, or the punishment, in the accusative ; as *κατηγορεῖν τι τινός* : the verb *ἐγκτελεῖν* has the person in the dative, and the crime in the accusative ; as *ἐγκτελεῖν δ' ἡμοὶ φόβους. Soph.* The punishment is also sometimes in the genitive, yet seldom any word except *θανάτου* ; as, *καὶ θανάτου δὲ οὗτοι κρίνουσι. Xen. ἀνθρώπων καταφροσίνων θανάτου ἢ φυγῆς. Plato.* The adjective *ἐνοχος*, which properly is constructed with the dative, sometimes takes the genitive ; as, *οὐδέ τις ἐνοχός ἴσθι λιποταξίῃ οὐδὲ δειλίᾳ. Lys.* It takes also the genitive of the punishment ; as, *ἐνοχοὶ δισμῷ γεγόνασι. Demosth.]*

2. This is governed by *ἐπὶ*, sometimes expressed, as *ἐπ' οὐκείῃς, Her.* When the Dative is used, it is governed by *ἐν* understood, and sometimes expressed : as, *ἐν τῷ αὐτῷ θέμει, Thuc.* [The ellipsis of *ἐπὶ* is a convenient one for the young student ; the philosophical principle, however, on which this use of the genitive is founded, seems to be in reality the reference to a *part of time.* *vid. Preliminary Remarks.* See also the notes to the rule for the genitive absolute.]

3. *Οἷμαι* is often prefixed, as *οἷμαι τῶν κακῶν, Aristoph. i. e. ἵτην.* [*vid. Preliminary Remarks.*]

Comparatives are followed by a Genitive; as,

*Ἀναρχίας μείζον οὐκ ἔστι κακόν, Sophocles, There is no greater evil than anarchy.*¹

Partitives, Comparatives, Superlatives, Interrogatives, and Numerals, govern the Genitive Plural; as,

Μόνος βροτῶν. The only one of mortals.

Οἱ νεωτέροι ἀνθρώπων, The younger of men.

Κάλλιστος ποταμῶν, The most beautiful of rivers.

Verbs signifying the senses, are followed by a Genitive, excepting verbs of sight, which require the Accusative; as,

*Τῶν μαρτύρων ἀκηκόατε, Isoc. You have heard the witnesses.*²

[1. Most Grammarians make the genitive of comparison depend on *ἀντί* or *πρός* understood. Sometimes these prepositions are expressed; as, *μύζονα ἀντί τῆς αὐτοῦ πάτρας. Soph. ἀντί τοῦ τάχους κρείσσον. Eurip. εἰσὶν ἡ τυρηνίς πρὸ ἰλιουβιεύς ἢ ἀσπαστότιον. Herod.* In these and other similar constructions, however, the preposition will be found to impart a force to the comparison which it would not otherwise possess; and hence the reason of its being added. The true principle on which the genitive of comparison depends will be found stated in the Preliminary Remarks.]

[2. Verbs of *seeing* always govern an Accusative. Many of the others likewise govern an Accusative, with the Attic writers. The Verb *ἀκούω* most commonly governs the Accusative of the sound, and the Genitive of that which produces it; but neither without exception. The use of the Accusative after verbs of *seeing*, seems to have arisen from the circumstance, of the Greeks considering the eye as deriving its images from its *own* operations on the objects presented to it; whereas the other senses were supposed to be *acted upon* by external objects, not to *act* upon them. When the Attics therefore made other verbs than those of sight govern an accusative, they ascribed to themselves, from a feeling of national vanity, a greater refinement in all the organs of sense, than was supposed to be possessed by their neighbours, for they placed *hearing*, &c. on a level with *sight*, and made the former senses as *active* in their operations on external objects as the faculty of vision.]

Ἀκούω, signifying *to hear one's self called*, or simply *to be called*, has the construction of Verbs of existence; as *οὐτ' ἀκουσόμεαι κάκος, Soph.* It is often used with the Adverbs *οὕτως*, *κακῶς*, and *καλῶς*, and followed by *ὕπο* or *παρά* with a Genitive; as *κακῶς ἀκούειν ὑπο τῶν πολιτῶν, Isoc.* Thus Cicero, *Est hominis ingenui velle bene audire ab omnibus.* So Milton, *Or hearst thou rather pure ethereal stream.* [Perhaps the construc-

Ὅρῳς οὖν καὶ γυναῖκας ἔξω τοῦ περιβόλου ἐστηκυίας; *Cebes.*
Do you see then also females standing without the enclosure?

Verbs of *beginning*, *admiring*, *wanting*, *remembering*, and the like, with their contraries, govern the Genitive; as,

Ἀρχετε βωκολικᾶς ἀοιδᾶς, *Theocr.* *Begin the pastoral strain.*

Τίς οὐκ ἂν ἀγάσαιο τῆς ἀρετῆς; *Dem.* *Who would not admire virtue?*

Τὸ ἐρεῖν τῶν σωφρόνων, *Æsch.* *To love the discreet.*

Ἀμέλεις τῶν φίλων, *Xen.* *You neglect your friends.*

Verbs derived from *Comparatives*, or in which the idea of *Comparison* is involved, together with many verbs coming from *nouns*, and equivalent in meaning to the primitive with a verb, require the Genitive; as,

Ἥττωσθαι τινος, *Xen.* *To be inferior to any one.*

Ὑστέρησε τῆς μάχης, *Xen.* *He arrived after the battle.*

Ἐκυράννευε Κορίνθου, *Herod.* *He was king of Corinth.*

Ἐλέγετο τούτων ἄρχειν, *Xen.* *He was said to command these.*

The Genitive is put with verbs of all kinds, even with those which govern an Accusative, when the action does not refer to the *whole* object, but to a *part*; as,

Πάσσε δ' ἅλός, *Hom.* *He sprinkled some salt.*

Ὅπτῃσαι κρεῶν, *Hom.* *To roast some flesh.*

Τῆς γῆς ἔτεμον, *Thuc.* *They laid waste a part of the country.*

tion of ἀκούω as a Verb of existence, may be explained on the principle of the Nominative with the Infinitive; as ἀκούει Σαμαρείτης καὶ δαιμονῶν, *He is called a Samaritan and a demoniac*; for ἀκούει αὐτὸς ὀνομαζέσθαι, or κληθῆναι, Σαμαρείτης καὶ δαιμονῶν, *he hears himself named, or called, &c.*

[1. For an explanation of this and the two next rules, *vid.* Preliminary Remarks.]

Ἔγω οἶδα τῶν ἐμῶν ἡλικιωτῶν, Plato. *I know some of those of the same age as myself.*

A noun and Participle are put *absolute* in the Genitive; as,

[1. The original force of the Genitive absolute was an expression of time. Now, as οὐκ ἔστιν means *by night time*, so also, ἰμὸν καθύπνουσας ταῦτα γίνετο, means *at the time that I slept this happened*. If this duration of time is ascertained by a historical person, the preposition ἐν is often used with these Genitives. Thus ἐν τῇ βασιλείᾳ τοῦ Κίρου, *in the reign of Cyrus*. This construction of the Genitive absolute is adopted not only to denote time, but every idea expressed in English by *if, since, because, in that, &c.* as θεοῦ ἰδοῦντος, *if God give*; τούτων οὕτως ἔχοντων, *since these things are thus circumstanced*; ἐπικυμῶν τῶν πολεμίων τῇ πόλει, *while the enemy besieged the city*.

In certain cases nominatives and accusatives absolute are used. With such impersonals as ἔστιν, *it is permitted*, γίγνεται, *it is becoming*, &c. the absolute case is always the nominative or accusative of the neuter participle; as εἰς τὴν πόλιν, ἔξω ἀπελθεῖν, *why dost thou remain, when it is lawful to depart?* Datives absolute are also used, particularly in statements of time; as περὶ τῆς ἐπομένης τῆς βασιλείας τοῦ Κίρου ἐπὶ τὴν ἑλπίδα, *as the year elapsed they make another demonstration against Elis*. The nominative absolute is of rare occurrence.

By *absolute*, with the exception of the nominative, nothing more is meant than that the governing word is understood; thus, with the genitive ἐν may be understood; with the dative, τῶν, ἐν, or μετὰ; with the accusative, μετὰ. The nominative absolute, however, which, as in English, is the only true absolute case, always supposes its proper verb; thus, ἀνελθόντες τοῦ σώματος πόρος, πάλιν γίγνεται το πῦρ. *When they have opened the pores of the body, fire is kindled anew*. Here ἀνελθόντες is equivalent to δὲ τὸν ἀνελθόντος αἵματος, the same with ἀνελθόντες.

In the use of the Genitive absolute the Greek differs from the Latin. For where the Latin, in the use of the ablative absolute, is obliged, on account of the want of a participle in the perfect active, to turn the sentence, and to use the perfect participle passive; the Greek, on the other hand, whose principal tenses all have their own participles, can retain the active construction, and then the participle is referred to the subject of the principal proposition; thus, viso lupo diffugerunt oves (for quum lupum vidissent) is in Greek ἰδούσας τὸν λύκον οἱ οἰς ἀπεφυγον, not δαβέντας τοῦ λύκου. Thus too. ταῦτα ἀκούσας ἦσθην, *his auditis, &c.* and in all similar cases. And this construction is universally admissible, when the accompanying action, which is expressed by the participle, belongs definitely to the subject of the principal proposition; whereas the passive construction obtains, where the action expressed by the participle does not refer, or does not refer entirely, to the subject of the principal proposition; thus, τῶν πολεμίων δαβέντων, ἔφυγον οἱ πολῖται, *when they (not merely the citizens) saw the enemy, the citizens fled*. The construction with the genitive absolute is used properly, only when the action which is expressed by the participle has its peculiar subject, distinct from that of the principal verb.]

Ἡλίου τελλόντος, Soph. *The sun rising.*

DATIVE.¹

Adjectives signifying *profit, obedience, fitness, trust, clearness, facility*, and their contraries; and those compounded with σύν and ὁμου, govern the Dative; as,

Ἡμῖν ἔσται χρήσιμον, *It will be useful to us.*

Συντρίφος τῇ ἀπλότητι, *Accustomed to simplicity.*

Ἐλευθέρῳ ἀνδρὶ εὐκτὸν, *to be wished for by a liberal man.*

The instrument and manner of an action are put in the Dative;² as,

Ἀργυρέαις λόγχαισι μάχου, καὶ πάντα κρατήσεις, Oracle to Philip, *Fight with silver weapons, and you will conquer the world.*

Ἦλασε ξίφει καὶ ἔπεφνε δόλῳ, Hom. *He struck him with a sword, and killed him by stratagem.*³

Verbs of serving, giving, rejoicing, obeying, trusting, fighting, and the like, with their contraries, govern the Dative; as,

Βοηθεῖν τῇ πατρίδι, *To help his country.*

Εἷξιν χάκοις, *To yield to misfortunes.*

Μάχεσθαι τοῖς πολεμίοις, *To fight against enemies.*

Πᾶς ἀνὴρ αὐτῷ τόνει, *Every man labours for himself.*

1. This case is generally used as the Dative in Latin. It expresses the object to which the action is directed, or for which it is intended. It implies acquisition and loss. It is placed after εἰμι, &c. in the sense of *habeo*, and after Verbs signifying *likeness, agreement, trust, resistance, relation*, &c. It follows Verbs compounded with ἀντι, ἐν, ἐπὶ, παρὰ, πρὸς, σύν, ὑπὸ. It is frequently governed by ἐν, ἐν, σύν, or some other Preposition, understood [*vid. Preliminary Remarks.*]

2. This case in these instances may be called the Ablative, and the analogy with the Latin will be preserved.

3. Instead of the Dative, the Prepositions διὰ, ἐν, ἐπὶ, κατὰ, are sometimes used with their proper cases; as ἐπαίσισθαι ἐπὶ πλούτῳ, Xen. ἐβίβηκεν πλῆγῃς, Eurip.

To this rule may be referred the excess or deficiency of measure, as ἀνθρώποι μακροὶ δειστοί, Her. [The measure of excess is sometimes found in the Accusative, especially in the old Poets; as κατὰ πολλὸν δαίμων, *much braver than his father.*]

Verbs signifying to *accompany* or *follow*, to *blame*, to *converse*, to *pray*, to *use*, are followed by a Dative ; as,

Τῶ νῆες ἕποντο, Hom. *Him ships followed.*

Πιστοὺς ἡγοῦ τοὺς σοῖς ἀμαρτανόμενοις ἐπιτιμῶντας, Plutarch. *Think those faithful, who reprove your faults.*

Σοφοῖς ὁμιλῶν, καὶ σὺ ἐκθήσει σοφός, Menander, *Associating with the wise, you yourself will become wise.*

Εὐχέσθαι Διί, *To pray to God.*

Προβάτοις χρῆσθαι, Xen. *To use sheep.*¹

Εἶμι, put for ἔχω, to *have*, governs the Dative ; as,

Ὅσοις οὐκ ἦν ἄλφιστα, *As many as had not bread.*

An Impersonal Verb governs the Dative ; as,

Ἐξίστι μοι ἀπέναι. *It is lawful for me to go away.*²

Some Passive Verbs have the Dative of the agent after them ; as,

Τὸ μέγεθος ἔκεινθ' τῶν πεπραγμένων, *The greatness of his actions.*

Poetical writers, for the Genitive, frequently use the Dative ; as,

1. Many Verbs have a Dative of the *person*, and a Genitive of the *thing* ; as ἀγαπᾷ σοῖα, κινᾷ, μετὰδίδωμι, μετίχῃ, συγγινᾷσκα, φρονᾷ ; and the Impersonals δεῖ, μέλει, μετὰ μέλει, μέτεστι, προσήκει ; as ὅν ἐγὼ σοὶ εὐφρονήσα, Xen. σοὶ πειδῶν τι δεῖ, Eurip. [Χρῆ, πρέπει, and δεῖ, it behoves, govern the Accusative with the Infinitive, according to the language of the Grammarians ; and δεῖ and χρῆ, signifying *necessity* or *want*, ἐκείνῃ, αὐτῇ, &c. govern the Dative of the person and the Genitive of the thing.]

[2 Perhaps the only true Impersonals are those where we supply *it*, and some operation of nature or of circumstances is denoted ; as ὕει, it rains. The Verbs commonly called Impersonal, are so only in name, for they have an actual subject, which is expressed either by an Infinitive or other dependent clause. Thus, in the example under the rule, the Nominative to ἔξιστι is the infinitive ἀπέναι, and the passage is equivalent to το ἀπέναι ἔξιστι μοι, the going away is lawful to me. So also, δεῖ ὑμᾶς ταῦτο ποιεῖν, it behoves you to do this, is the same as, the doing this is incumbent upon you.]

Οὐκ Ἀγαμέμνονι ἤνδανε θυμῷ, *It did not please the mind of Agamemnon.*

Neuter Adjectives in *τέον*, govern the *Person* in the Dative, and the *Thing* in the case of the Verb, from which they are derived; as,

Τί ἂν αὐτῷ ποιητέον εἴεν, Xen. *What must he do?*

Ἵμῖν ταῦτα πρακτέον, Dem. *You must do these things.*

Substantives sometimes have a Dative after them; as,

Ἀπὸ τῆς ἐκάστω διανέμησεως, *From the distribution to each.*

Nouns signifying the time or place in which a person or thing exists, are put in the Dative; as,

Τῇ γῇ, *In the earth.*

Μαραθῶνι, *At Marathon.*

Ἀθῆναις, *At Athens.*

Αὐτῇ τῇ ἡμέρᾳ, *On the same day.*

Ὁ αὐτός, *the same*, is followed by a Dative; as,

Τῆς αὐτῆς εἰς τὴν ζῆμιν ἄξιον οἱ συγκρίπτοντες τοῖς ἐξαμαρτάνουσι,

1. These Adjectives imply *necessity*, and have in the neuter the force of the Latin Gerund. The whole construction has been imitated in Latin: *Quam viam nobis quoque ingr. diendum sit*, Cic. *Eternas quoniam penus in morte timendum*, Lucretius.

[Verbals in *τέος* correspond to the Future Participle Passive in Latin; as, *ποιητέος*, *faciendus*, *ποτέος*, *bibendus*. These also have the Person in the Dative, like those in *τέον*, but agree with the Noun, expressing the thing, in Gender, Number, and Case; as *ταῦτα ὑμῖν ποιητέα ἐστί*, *hæc vobis facienda sunt*. This form in *τία* is more common in Attic than *τέον*. Sometimes, however, the person is put in the accusative, when the verbal loses a portion of its strong reference to what *must* be done, and approximates in meaning to the impersonal *δεῖ* with the infinitive, denoting what *ought* to be done; as, *ὀδὲν τρόπον φάμιν ἐόντας ἀδικητέον εἶναι*; Plato: the same as *ὀδὲν τρόπον φάμιν (ἡμᾶς) δεῖν ἐόντας ἀδικεῖν*; *Do we assert that we ought in no way voluntarily to commit injustice?* The two constructions are united in *Plat. Rep. 5, p. 12. Ed. Bip.* *ἐκόντες καὶ ἡμῖν νουστειν—ἀδικήοντας.*]

Isoc. *Those who conceal, are deserving of the same punishment as those who commit, a fault.*¹

ACCUSATIVE.²

Verbs signifying actively govern the Accusative; as,

Κυλινδοει τὴν σφαῖραν, *He rolls the ball.*³

The Accusative is of universal use, with *κατὰ* understood;⁴ as,

Δεινὸς μάχην, *Æschylus, Terrible in fight.*

Πειρῶ τὸ μὲν σῶμα εἶναι φιλόπονος, τὴν δὲ ψυχὴν φιλόσοφος,
Isoc. *Endeavour to be in body fond of labour, and in mind a lover of wisdom.*⁵

Verbs of sense, with the Attics, generally govern an Accusative; as,

Ἀκούω ταῦτα, *I hear these things.*

Verbs signifying to do or speak well or ill, to

1. Σὺν is here understood. Thus in Latin, *Idem facit occidenti*, Hor. *Et nunc ille eadem nobis juratus in arma*, Ovid.

2. The Accusative expresses the object of the action. It is, therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreating, concealing, and teaching*, govern two Acc. Verbs Neuter also often assume an Active signification; and both are followed by an Acc. of their own signification.

The Accusative seems to be the favourite Case of the Attics, who frequently use it for the Genitive and the Dative.

[3. A peculiar idiom frequently occurs in Greek, in which, what should regularly be the Nominative is found in the Accusative, governed by the Verb; as *οἶδα σὺ τίς εἶ*, *I know thee who thou art*, for *οἶδα τίς σὺ εἶ*, *I know who thou art*. This is sometimes imitated in Latin.]

4. Or *διὰ, εἰς, περί, πρὸς*. *Κατὰ* is the most general, as it embraces the parts, qualities, and relations; *διὰ* is applied to the cause; *εἰς, περί*, and *πρὸς*, to motion. They are sometimes expressed; as *ὁς κατὰ σῶμα καλῆς, κατὰ τοῦν δ' αὖ ἐστίν ἀνορθος*, Epigr.

The Accusative sometimes appears in the beginning of a sentence, without a regimen expressed; as *τοὺς Ἕλληνας οὕδ' ἐν σαφὲς λέγεται*, Xen. *Quod spectat ad*

5. This construction is frequent in Latin poetry: *Crinem soluta*, Virg. *Humeros amictus*, Hor.

give or take away, to admonish, to clothe or unclothe, etc. govern an Accusative of the Person, and another of the Thing;¹ as,

Πολλά ἀγαθὰ τὴν πόλιν ἐποίησε, Isoc. *He conferred many services on the city.*²

Εἵργασμαι κακὰ τὸν οἶκον, Thuc. *I have done evil to the house.*

Ἀποστερεῖ με τὰ χρήματα, Isoc. *He deprives me of my property.*

Εἴματα με ἐξέδυσαν, Hom. *They stripped me of my clothes.*³

Distance and space are put in the Accusative ; as,

Ἐφεσος ἀπέχει ἀπὸ Σαρδέων τριῶν ἡμερῶν ὁδόν, Xen. *Ephesus is distant from Sardis three days' journey.*⁴

Continuance of time is put in the Accusative ; as,

Ἐμείνευ ἡμέρας τρεῖς, *He abode three days.*

VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a Genitive governed by ὑπὸ or πρὸς; by ἀπὸ rarely;⁵ as,

1. One of these Accusatives is governed by κατὰ understood.

2. To the Accusative of the *thing* are frequently joined the Adverbs εἶ, καλῶς, κακῶς, instead of κατὰ, κακῶς, &c. The Verb alone, implying *treatment*, may have the same construction; as Ζεὺς με ταύτ' ἰδρύσσει, Aristoph.

3. Verbs of *adjuring* and *swearing* are also found with two Accusatives; as, ἀρκίζω σι εὐχάνον, Orpheus. Thus in Latin, *Hæc eadem Terram, Mare, Sidera juro*, Virg.

A change of Voice implies a change in the Case of the *Person*; but the case of the *Thing* is preserved; as ἡμεῖς πιστὰ εὐεργετιῶμεθα. Xen. Φοιμίτιον ἰκδυρμῖνος, Dem. Thus in Latin, *Induitur faciem cultumque Dianæ*, Ovid. *Inscripti nomina regum*, Virg.

[4. The Accusative of Distance and Space, and that of Time, are both governed by a Preposition understood.]

[5. Frequently, however, the Dative is appended to passive verbs, with or without ὑπὸ, especially to the perfect passive of verbs whose perfect active is not much used; as, ταῦτα λίλεται ἡμῖν, for λίλεχα ταῦτα.] Some Verbs, which in the Active are followed by the Genitive or

Ὁ νοῦς ὑπὸ οἴνου διαφθείρεται, Isoc. *The understanding is impaired by wine.*

INFINITIVE.

One Verb governs another in the Infinitive ; as,

Θέλω λέγειν, *I wish to speak.*

The infinitive is often used to signify what is expressed in Latin by *ad* and the *gerund*, or by the participle in *dus* ; as,

Ἔδωκεν αὐτὸ δούλῳ φορῆσαι. *He gave it to a slave to carry.*

Ὁ ἄνθρωπος πέφυκε φιλεῖν. *Man was formed to love.*

Παρέχω ἑμαυτὸν ἐρωτᾶν. *I present myself to be questioned.*

Ἦλθον ἰδεῖν σε. *I came to see you.*

The infinitive is governed by an adjective (or substantive) expressing *fitness* or *qualification* ; as.

Ἐπιτήδειος ποιεῖν τι. *Fit to do any thing.*

Οὐ δεινὸς λέγειν. *Not powerful in speaking.*¹

Whenever an infinitive, qualifying the preceding phrase or clause, does not admit of a sufficiently obvious construction, particularly in consequence of other words being interposed, it is commonly introduced by ὥστε or ὡς ; as,

Ἦν δὲ πεπαιδευμένος οὕτως, ὥστε πάντῃ ῥαδίως ἔχειν ἀρκοῦντα. *He was so brought up as very easily to have what sufficed him.*

The infinitive is used as a neuter substantive, not only singly, but in connexion with phrases,

Dative of the *person*, and the Accusative of the *thing*, are preceded in the Passive by the Nominative of the *person* ; as οἱ τὸν Ἀθηναίων ἐπιτετραμμένοι φυλακὴν, Thuc. *They who were intrusted with the defence of the Athenians, or they to whom the defence of the Athenians was intrusted.* Thus, *Læo suspensi loculos, tabulamque lacerto*, Hor.

[1. Sometimes a participle takes the place of the infinitive ; see an explanation of this construction in the notes upon the syntax of the participle.]

provided with an article, and subject to all the constructions of nouns; as,¹

Τὸ φυλάξαι τὰγαθὰ τοῦ κτήσασθαι χαλεπώτερον, *To preserve property is harder than to acquire it.*

Τὸ μὲν οὖν ἐπίορκον καλεῖν τινα, ἄνευ τοῦ τὰ πεπραγμένα δεῖχνύναι, λοιδορία ἐστίν. *To call one perjured, without showing his deeds, is calumny.*

The infinitive mood has an accusative before it; as,

Φασὶ τὸν Οὐρανὸν δυναστεῦσαι τοῦ παντός. *They say that Uranus ruled over the universe.*

The infinitive mood has a nominative before it when the reference is to the same person implied by the nominative of the preceding verb; and in this construction the nominative before the infinitive is omitted, except when an emphasis is laid upon it; as,²

Ἔφη εἶναι στρατηγός. *He said that he was a general.* (αὐτὸς understood before εἶναι.)

Ἔφη αὐτὸς εἶναι στρατηγός, οὐκ ἐκείνους. *He said that he himself was a general, not they.*

Ἔνομιζοντο οὐδ' αὐτοὶ σωθήσεσθαι. *They thought that they themselves would not be saved.*

Instead of the Infinitive preceded by the Ac-

[1. This construction will be found explained under Appendix, E, in the remarks upon the uses of the Article.]

[2. The principle of the construction of a nominative with the infinitive, whenever there is no change of person, is deserving of the student's attentive consideration, and will afford a key to the grammatical resolution of many phrases and forms of construction which would otherwise be unintelligible. The Latin poets imitate this construction; thus, *Reltulit Ajax esse Jovis pro nepos.* Ovid *Uxor invicti Joris esse nescis*, Horat. *Vir bonus et sapiens dignis ait esse paratus.* Id. Sometimes even without the infinitive, as, *Sensit medio delapsus in hostes.* Virg. The Latin prose writers, however, always use the strict grammatical form, viz. the accusative with the pronoun *se*. The construction of a nominative with the infinitive may be referred to the general principle of Attraction, or, in other words, to the association of ideas.]

cusative, the Indicative preceded by *ὅτι* or *ὥς*, is commonly used; as,

Γινώθι ὅτι ἐγὼ ἀληθῆ λέγω, Xen. *Know that I speak truth.*

Λέγω ὥς ἐκεῖνος οὐ πολεμεῖ, Dem. *I say that he does not make war.*³

The Infinitive of the Present, Future, and Aorists, preceded by the Verb *μελλω*, expresses the Future; as,

1. *Ὅτι* and *ὥς* are really Pronouns; the former the Neuter of *ὅστις*, *ἥτις*; the latter the same as *δε*, in an Adverbial form. This will clearly explain the construction: *γινώθι ὅτι, κηνοῦ* that; *ἐγὼ ἀληθῆ λέγω, I speak truth.* *Λέγω ὥς, I say that or thus;* *ἐκεῖνος οὐ πολεμεῖ, he does not make war.* So, *And they told him that Jesus passeth by,* Luke 18. It is not necessary that *τις* should be always joined with *δε*. We find in Homer, *Γιγνώσκων δ' οἱ αὐτὸς ὑπείριχε χεῖρας Ἀπόλλων*: i. e. *Γιγνώσκων δ, Knowing this: Apollo stretched his hand over him.*

Ὅτι is sometimes used at the end of a sentence, in a manner which strongly elucidates this explanation: *ἀλλ' οὐκ ἀπιδάσσεις, εἴδ' ὅτι*, Aristoph. *But you will not restore it, I know that.*

Sometimes *ὅτι* is added to strengthen the force of another Pronoun; a practice common to the best Greek and Latin writers: *ἀλλ' εἴ, ἐγὼ γὰρ οὐ ταύτομαι, τοῦτ' ἴσθ' ὅτι*, Aristoph. *Hoc ipsum scias.*

The Greeks in narrations frequently use the Present Tense, when *ὅτι* introduces the words of the person who is the subject of the narrative. [*Ὅτι*, in such constructions, may either be rendered "*as follows*," or, what is far preferable, may be regarded as equivalent to the inverted commas in English, and remain consequently untranslated.] But the Latins, in the idiom of the Accusative and Infinitive, place the Verb in the Perfect Tense.

Ὅτι sometimes signifies *that*, or *to the end that*. In this sense the Latin *ut*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is *διὰ ὅτι, for that, for this*. The two words often coalesce, and become *διότι*. Thus Shakspeare, *For that I am some twelve or fourteen moonshines lag of a brother.*

Sometimes *ὅτι* signifies elliptically *what is the reason that*—; as *εἶπει ὅτι τῶσόν ἐχάσατο Φαίβος Ἀπόλλων*, Hom. Here the full expression is *εἶπει τί ἴστιν αἴτιον ὅτι*—*let him say what is the reason for this, Phæbus is so enraged*; or *διὰ ὅτι*.

It is likewise frequently used for *because*, and is there too governed by *διὰ, for this reason*.

These observations will easily suggest an analogical solution of the origin and use of the word in other languages.

2. This construction has seldom been imitated in Latin. But *ὅτι* has been rendered by *quod*, *quia*, and even *quoniam*, in the Vulgate, a translation which disgusted the classical reader, and which was succeeded by the more elegant versions of Beza and of Castalio. Yet we find some instances of that use of *quod*. *Equidem scio jam filius quod amemus*, Ter. *Præmonco, nunquam scripta quod illa legal*, Ovid.

Μέλλω τεθνάναι, Plato, *I am to die.*

The Infinitive of some Verbs is preceded by ἔχω, in the sense of δύναμαι; as,

Μηδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say.*¹

The Infinitive is often governed by another Verb in an Imperative sense, understood; as,

Μήτε σὺγ' ἀθανάτοισι μάχεσθαι, Hom. (ἰβᾶ, beware, or θελε, wish und.) *Nor contend thou with the immortals.*²

The Infinitive is sometimes put *absolutely*, without another Verb expressed; as,

Ὡς ἀπλῶς εἰπεῖν, Dem. *To speak plainly.*

Δοκεῖν ἐμοί, Soph. *As it appears to me.*³

Μικροῦ δεῖν, Isoc. *Nearly.*⁴

PARTICIPLE.⁵

The Participle is often elegantly preceded by

1. Thus, *De Diis neque ut sint, neque ut non sint, habeo dicere*, Cic.

2. Thus in Italian, *non dir niente*, take care to say nothing. [Matthiæ, Gr. Gr. vol. 2. p. 824, considers it probable that this usage of the Infinitive was a remnant of the ancient simplicity of the language, from which the action required was expressed by means of the Verb *absolute*, or the Mood of the Verb which of itself indicated the action, without any reference to other parts of speech.]

[3. When a particle is joined to the Infinitive with the meaning of *after, when, before, until, &c.* there is supposed to be an ellipsis of *συμβαίνει*, or *συνέβη*, or *συμβαίνει*, or *συνέβη*. (according as the context requires a Present or a Past Tense, the Optative or Subjunctive Mood.) When, however, the particle has the meaning of *as* or *so*, then *ἔστι*, *δεῖ*, *εἰς*: *ἔστι*, or something equivalent, is supposed to be understood: thus, *ὡς ἀπλῶς εἰπεῖν*, is for *ὡς ἔστι ἀπλῶς εἰπεῖν*, (*as far as it is permitted*) *to speak plainly*. So also, *ὡς ἰδεῖν αὐτὸν*, *when he saw him*, for *ὡς συνέβη ἰδεῖν αὐτὸν*, *when (it happened that) he saw him*; *πρὶν ἀλίκατος φανῆσαι* *before the cock crew*, for *πρὶν συνέβη*, &c. *before (it happened that) the cock crew*.]

4. The Infinitive is sometimes understood; as *ἀλγίου παρὰδόν*, Lysias. (*δεῖν* und.): *συνέλοντι*, Dem. (*ορεῖσθαι* und.)

[5. The distinction between the participle and the infinitive forms one of the most important parts of the Greek syntax.—If a verb is governed by another verb or by an adjective, a double relation is established, according to which the use of the infinitive or participle is determined. 1. Either the leading verb or adjective conveys in itself a perfect and independent idea; or, 2. it has no perfect idea, but expresses an action

the verbs εἶμι, γίνομαι, φαίνομαι, ὑπάρχω, ἔχω, ζῶω; as,

which first becomes perfect by the addition of its reference. Thus the verbs, *I pray, I persuade, I will, &c.* always require an addition which expresses, *for what I pray, to what I persuade any one, what I will.* Now, when such an imperfect verb or adjective refers to a verb, this reference expresses either the consequence in view, the end, or else merely the object of the first verb or adjective. Thus, in the phrases, *I will write, I command you to write, I admonish you to go, &c.* the English infinitive is the consequence in view of the first verb, and is in most cases expressed in Latin by *ut*. On the contrary, in the phrases *I saw him fall, I heard him say, scio me esse mortalem, intelligo me errasse*, the infinitive is merely the object, not the end, of the verbs *to see, hear, know, perceive*. Upon these premises are founded the following rules:

Rule 1. When an imperfect verb or adjective is followed by a verb which expresses a thing to be done, the latter in Greek is put in the infinitive, without a conjunction. Thus, *δέχομαι σὺ ἔλθαι, I entreat thee to come; παραινῶ σοι γράφειν, I exhort thee to write; ἔπεισεν ἐμὲ πορεύεσθαι, he persuaded me to go; ἐμάχυσεν μὲ γράφειν, he prevented me from writing.* Thus the infinitive sometimes answers to the infinitive in Latin after the verbs *nolo, cupio, conor, audeo, &c.* when the subject of the two actions is the same, and sometimes to the conjunctions, *ut, ne, quominus*; as, *oro te ut venias, hortor te ut scribas, persuasit mihi ut proficiscerer, impedivit me quominus scriberem.* To the rule in Greek, however, *ἐπιμαρτυρεῖσθαι* constitutes a regular exception, being followed by *ὅπως* with the finite verb.

Rule 2. When an imperfect verb is accompanied by another, which marks merely the object of the former, the latter is put in the participle, sometimes where in Latin also the participle is used, as *video te scribentem, audio te docentem, δεῶ σὺ γράφοντα, ἀκούω σὺ διδάσκοντα*; and sometimes after verbs, which indicate a perception by means of the external senses, or the understanding, where in Latin the accusative with the infinitive is used; as *scio me esse mortalem, sentio te iratum esse, &c.* οἶδαι θνητός ὢν, αἰσθάνομαι σὺ χαλεπίνοντα.

The distinction of the construction with the infinitive, and with the participle, is most clearly shown, when the same verb takes, according to its different senses, sometimes one, sometimes the other, mood; thus *μαρτάνειν, to perceive*, has the participle, as, *ἐν αὐτῇ σοφιστικῇ ὢν τοῦ Διὸς παθίεργος*. *Æschyl. that he may perceive that he is a more dull contriver than Jove*; whereas *μαρτάνειν, to learn*, has the infinitive, as *μαθήσονται ἐναντιοῦσθαι*. *Xen. they will learn to oppose.* Thus too *γινώσκειν, to perceive*, has the participle, but *to learn*, the infinitive. It must be remembered, however, that the verbs, *to say, to announce*, constitute a regular exception to this rule, as well as, *to mean, to think, to hope*, which last take the infinitive, the former also ὅτι with the finite verb.]

1. The Participle is sometimes used alone, εἶμι being understood; as *μήκων κέφα βάλειν, ἥ τ' ἐνὶ κήκῳ βεβηκυμένη, (ιστί und.) Hom. A poppy bends the head, which in a garden is weighed down.* This ellipsis is found in Latin, not only in the Poets, but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus *φύλαξ ἐλπίχων φύλακα, Soph. (ἦν und.) Sentinel was blaming sentinel. σοῦθι; δὲ, παῖδας ἐξ ἡμῆς ὁμοσπόρου κτησάμενος, (ἦ und.) Eurip.*

Χάρις χάριν ἐστὶν τίκτους¹ αἰ, Soph. *A kindness always produces a kindness.*¹

Οὐκ ἐχθρὸς ὑπῆρχεν ὦν, Dem. *He was not an enemy.*

Τὸν λόγον σου θαυμάσας ἔχω, Plato. *I have admired your speech.*²

With a Participle *τυγχάνω* signifies *by chance*; *λανθάνω*, *privately* or *ignorantly*; *φθάνω*,³ *previously*; as,

Ἐφη τυχεῖν ἔων, Her. *He said that he chanced to be.*

Ἐλάθομεν διαφέροντες, Plato. *We were not aware that we differed.*⁴

Φθάνω τοὺς φίλους εὐεργετῶν, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after *δηλος*, *φανερὸς*, *ἀφανής*, &c.;

The Participle of *εἰμι* is often understood; as *οἱ ἐν τέλει*, (*ὄντες* und.) Thuc. *Those who are in power.* *τὰ πρὸς ποσὶ*, (*ὄντα* und.) Soph. *The things present.*

1. Thus *εἰμι* is used as an auxiliary with Participles; as *τιθνησκέσθαι εἶναι*, Thuc. *ἰστα φιληθείς*, Eurip. *μεταπειπομένοι ἦσαν*, Thuc. *τετληότες εἰμὶν*, Hom.

2. This is imitated in the Latin Participle Passive, *Neque ea res saluum me habuit*, Sallust. Similar to this are the French and English idioms.

[3. The primitive meaning of *φθάνω* is, *to get beforehand, to be beforehand with, to anticipate*. Among the many peculiar phrases in which it bears a part, the following may be enumerated as the most remarkable. In all of them the primitive force of *φθάνω* may be easily traced. Thus, *ἔβησαν πολλῶ οἱ Σκύθαι τοὺς Πέρσας ἐπὶ τὴν γέφυραν ἀπικόμενοι*, Herod. *The Scythians came to the bridge long before the Persians.* *φθάνειν εἰς πόλιν*, Xen. *To reach the city first.* *Οὐ γὰρ ἔβη μοι συμῶσα ἡ ἀτυχία καὶ ὥθους ἐπεχίρουν κ.τ.λ.* *Scarcely had misfortune befallen me, than they immediately attempted, &c.* *Οὐ γὰρ φθάνουσι παρὰ ἀνδρα ἀπικνεύμεναι, καὶ ἐν γαστρὶ ἰσχυοῖ*, Hippoc. *For they no sooner come to the men than they conceive; properly, coming to, &c. they are not beforehand with what I am going to mention, viz. they conceive.* *Οὐκ ἂν φθάνοις ποιεῖν τοῦτο*, Eurip. *You cannot be too quick in doing this, or, do it immediately.* *Τοιγὰρ εὐταύαν παῖδας οὐκ ἔτ' ἂν φθάνεις*, Eurip. *Do not therefore any longer defer raising a family.* *Οὐκ ἂν φθάνεις περᾶν*, Plato. *Quickly finish.* *Οὐ φθάνοιτ' ἔτ' ἂν θνήσκοντες*, Eurip. *for οὐ φθάνετε ἄλλο τι πάσχοντες πρὶν ἢ θνήσκειν, you will quickly die.* The sense of *φθάνω* underwent, however, a change in writers of a late epoch; thus in Ptolemæus *de Judic. Facultate*, p. 6. *φθάνει* means *extends*; and in the *Analecta*, 2. p. 155. we have *ὕπὸ χύματος ἰσθάνει*, *he was snatched away by the stream, i. e. before he could help himself.*

4. Thus in Latin, *Nec vixit malè qui natus moriensque sefellit*, Hor.

Αὐτός τοῦτο ποιῶν φανερός ἦν, Arist. *He manifestly did this.*¹

The Participle is used instead of the Infinitive, after Verbs signifying *to persevere, to desist, to perceive, to show, or an affection of the mind*; as,

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isoc. *They continue preserving peace.*²

Θεὸν οὐ λήξω προστάτην ἔχων, Soph. *I shall not cease having God for my defender.*

Ἴσθι ἀφιγμένη, Aristoph. *Know that thou art come.*

Δείξω σοφὸς γεγώς, Eurip. *I shall show that I am wise.*

Μέμνησο ἀνθρώπος ὢν, Simonides. *Remember that you are a man.*

Ὁ Θεὸς πολλάκις χαίρει τοὺς μὲν μικροὺς μεγάλους ποιῶν, τοὺς δὲ μεγάλους μικροὺς. Xen. *God is often delighted in making the little great, and the great little.*³

ADVERBS

are followed by the Genitive, Dative, or Accusative;⁴ either because they were originally

[1. This is more elegant than αὐτός τοῦτο ποιῶν φανερός ἦν, or than αὐτὸν τοῦτο ποιῶν φανερόν ἦν, or than ὅτι αὐτὸς τοῦτο ἵκοιτο φανερόν ἦν.]

[2. The principle on which this rule is founded has been explained in the notes at the commencement of the Syntax of the Participle.]

3. Σύνοια is found with various Cases: ξύνοια ἑμαυτῷ σοφός ὢν, Plato. ἑμαυτῷ ξυνεῖδεν: δι' ἐπιστήμην Plato.

This last expression must be referred to the force of **ATTRACTION**, which is particularly exerted on Participles. *Attraction* is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular Case, and the other to be attracted by it into the same Case.

A few additional instances will be here given. Οὐδένι πάτο' εὐδ' ἡσυχῶς εὐδ' ἀκαίρως ἀπὸ τοῦ ἐκείνου ἐλπίσαντι. Isoc. *It has never been disgraceful or inglorious in any one to pity the suppliant: ἐλπίσαντι is here attracted into the Case of εὐδ'.* Σκοπεύμενος εὐρισκον οὐδ' ἄλλως αὐτὸ τοῦτο διαπραξάμενος. Isoc. *Having considered, I found that I could by no means otherwise execute the business: διαπραξάμενος is attracted into the Case of σκοπεύμενος.* Ὅστις νῦν ἀνιστάμαι οὕτως ἀπολογησάμενος, Plato. *I do not now repent having thus defended myself; for ἀπολογησάμενος. Thus in Latin, Sed non sustineo esse conscius mihi dissimulanti, Fabius*

4. Ἴδ' and ἰδού, behold, which are sometimes like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative; as ἰδὲ με, Eurip.

Nouns, or because those Cases are governed by a Preposition understood.¹

Examples of the former.

Πλὴν, *rejection*, πλὴν ἐμοῦ, Æschyl. *Excepting me.*²

Χάριν, *for the sake*, χάριν Ἑκτορος, Hom. *For the sake of Hector.*

Χωρὶς, *separation*, χωρὶς τῶν ἀνδρῶν, Her. *Without the men.*

Τοῦ Διὸς ἐνώπιον, Plut. *In the sight of God.*

Examples of the latter.

Ἄνευ ὀνομάτων. Plato, (ἀπὸ und.) *Without names.*

Ἄμα λαῶ, Hom. (σὺν und.) *With the people.*

Ναὶ μὰ³ τόδε σκήπτρον, Hom. (ἐπὶ und.) *I swear by this sceptre.*⁴

Adverbs of *time* are sometimes changed into Adjectives; as,

Οὐ χρὴ παννύχιον εὐθεὶν βουλευφόρον ἄνδρα, Hom. *A man of counsel ought not to sleep the whole night.*⁵

Adverbs of *quality* are elegantly joined with the Verbs ἔχω, πάσχω, ποιέω, φέρω, φύμι, χρᾶομαι, &c.; as,

Ἡδὲως ἔχῃ πρὸς ἅπαντας, Isoc. *Be pleasant to all.*

Εὖ πάσχειν, εὖ ποιεῖν, Dem. *To receive, to confer, benefits.*

1. Adverbs with the article prefixed, are sometimes used for Adjectives, as ἐν τῇ πρώτῃ, χρόνῳ Soph. *In the former time.* In the same manner they are used for Substantives, as οἱ πῆλας, Soph. *The neighbours.* οἱ πάντες, Eurip. *The illustrious.*

2. Πλὴν sometimes assumes the nature of a Disjunctive, and is followed by every Case, according to the government of the Verb with which it is connected; as οὐδὲν ἐστὶν ἄλλο φάρμακον, πλὴν λόγος, Isoc. *Nothing but words.* πλὴν τοῖς μαθήταισιν λέγει, Aristoph.

[3. The particle μὰ, of itself, neither affirms nor denies, but adds strength to that which is affirmed or denied. In affirmations μὰ is usually preceded by ναὶ; in negations the particle οὐ, or something equivalent, is added.]

4. The Preposition is sometimes expressed; ἐκλεῖ ἀπ' ἑαυτῶν, Her. *μίχεται ἐπ' ἑαυτοῦ*, Hom. *τίλλει ἀπὸ σχεδίου*, Hom. *ἄμα σὺν αὐτοῖς*, Plut.

5. Thus in Latin. *Nec minus Æneas se matutinus agebat*, Virg. *Nec resperctinus circumgemit ursus ovile*, Hor.

Two or more *Negatives* strengthen the Negation; as,

Οὐκ ἔστιν οὐδέν, Eurip. *There is nothing.*

Οὐδέποτε οὐδέν οὐ μὴ γένηται τῶν δεόντων, Dem. *Nothing that is necessary will ever be done.*¹

But if the two *Negatives* belong to two different Verbs, they form an Affirmative; as,

Οὐδὲν ἔστιν ὅτι οὐκ ὑπέσχετο, *He promised every thing.*

PREPOSITIONS

govern the Genitive, Dative, or Accusative.²

GENITIVE.

Prepositions governing the Genitive.

Ἀπὸ, ἀντὶ, ἐκ or ἐξ, πρὸ.

1. In Latin, two *Negatives* make an *Affirmative*; yet the Greek idiom has been imitated: *Neque tu haud dicas tibi non praedictum*, Ter. [The Greek idiom is of frequent occurrence in Plautus, and other old writers, though sometimes found in more recent ones, as in *Propertius*, 2. 15. ult. and *Ovid Pont.* 1. 1. 66.]

2. The principal relations of things to one another are expressed in Greek by three Cases; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations, of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connection* and *opposition*, are expressed by PREPOSITIONS.

In the origin of language and of civilization, PREPOSITIONS were few; but when the progress of arts increased the relations of things, they became more numerous. In succeeding ages, when the extension of mathematical, and the improvements in philosophical, science, produced new combinations of language, and required a greater precision of expression, the number of Prepositions was necessarily increased.

But that great variety, which became expedient in modern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition; nor were those meanings marked with slight shades of difference: the same Preposition has been made to bear the most opposite senses: *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. One primary, natural sense has been assigned to each Preposition: to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the Case to which the Preposition is prefixed. From the combinations of the Prepositions with the different Cases arises that variety which forms one of the beauties of the Greek language. But that variety is consistent.

DATIVE.

'Εν, σὺν.

ACCUSATIVE.

Εἰς or εἰς.

GENITIVE and ACCUSATIVE.

Διὰ, κατὰ, ὑπὲρ.

DATIVE and ACCUSATIVE.

'Αντῶ.

GENITIVE, DATIVE, and ACCUSATIVE.

'Αμφι, ἐπὶ, μετὰ, παρὰ, περὶ, πρὸς, ὑπὸ.

'Αντὶ.

[The primitive meaning of this preposition is *against*, and it is perpetually used of one thing set or placed *against* another, by way of *exchange*, *comparison*, or *equivalence*. It denotes therefore that one object is *exchanged for* another, is *given instead of it*, comes in *its place*, &c. Hence we obtain the two general meanings, *for*; *instead of*; and hence also this preposition takes the genitive, because that case expresses the idea of *removal out of a place*, *abstraction*, &c. Thus,

For. Χάρις ἀντὶ χάριτος. *Favour for favour.*

Instead of. Εἰρήνη ἀντὶ πόλεμου. *Peace instead of war.*

Hence we may naturally deduce the following kindred meanings: 1. *in the place of*; as, ἀντὶ τοῦ πατρὸς, *in the place of his father*. 2. *equal to*; as, ἀνὴρ ἀντὶ πολλῶν, *a hero equal to many* (i. e. fit to be matched *against* many.) 3. *on account of*; as, ἀνθ' ὅτου; *on what account* (i. e. set or placed as an equivalent *against* what?). 4. *in consideration of*; as, ἀντὶ τῶν μέγαλων οἰδασὶ χάριν, *they are grateful in consideration of* (i. e. they set their gratitude as a return *against*) *the great favours they have received*. In composition it denotes, 1. *equality*; as, ἀντίθεος, *equal to a god* (i. e. fit to be matched *against* a god). 2. *reciprocity*; as, ἀντιμετρέω, *I return in the same measure or proportion*, (i. e. I set measure *against*

measure.) 3. comparison; as, ἀντικρίνω, *I compare*, (i. e. *I judge of two things by facing one against another.*) 4. But more commonly it denotes opposition; as, ἀντιτάσσω, *I draw up against an enemy.*]

'Από.

[This preposition is properly used in reference to an object which before was *on, with, at*, another (not *in*, nor merely in the *near vicinity of*, another,) from which it is now separated. Hence ἀπό generally shows a removal, and its primary meaning is *From*; thus,

From. 'Αφῆκε ἑαυτὸν ἀπὸ τοῦ πύργου. *He threw himself from the tower.*

This primary meaning gives rise to many others; as, 1. ἀφ' ἵππων μάχεσθαι, *to fight on horseback*, (i. e. *from horses.*) 2. γενέσθαι ἀπὸ δεῖπνου, *to have done supper*, (i. e. *to be from supper.*) 3. ἀφ' ἑσπέρας, *beginning with the evening* (i. e. *from the evening, a vespérâ.*) 4. οἱ ἀπὸ τῆς στοᾶς, the Stoics, (i. e. *those from the porch,*) οἱ ἀπὸ τῆς Ἀκαδημίας, the Academics, (i. e. *those from the Academy.*) 5. πέφνεν ἀπ' ἀργυρέοιο βιοῖο, *he killed by means of a silver bow*, (i. e. *by the aid which proceeded from a silver bow.*) 6. ἀπὸ λείας ζῆν, *to live upon*, (i. e. *from plunder*;) 7. ἀφ' ἑαυτοῦ, *of one's self*, (i. e. *from one's own inclination.*) 8. ἀπὸ σπουδῆς, *with zeal*, (i. e. *from the influence of zeal.*) 9. ἀπὸ ξυμμαχίας αὐτόνομοι, *independent according to the alliance*, (i. e. *from the terms of the alliance.*) 10. ὁ ἀπὸ τῶν πολεμίων φόβος, *fear on account of the enemy*, (i. e. *fear proceeding from the enemy.*) In composition ἀπό denotes 1. departure; as ἀπέρχομαι, *I go away from a place.* 2. separation; as, ἀποδιαστέλλω, *I place quite asunder*, (i. e. *I separate one from another.*) 3. negation; as, ἀπόφημι, *I deny* (i. e. *I do not assent to, but speak away from, a thing*) 4. privation; as, ἀπομανθάνω, *I unlearn*, (i. e. *I learn in a different way from, I learn away from, my previous mode of learning.*) 5. an augmentative force, as, ἐρείδω, *I fix*, ἀπερείδω, *I fix firmly* (i. e. *I fix from an object, allowing nothing intermediate to interrupt the connection*; thus, ἀπηρεϊσάμην τὴν ὄψιν, *I kept my sight fixed* (i. e. *I kept my sight from the object referred to, in one unbroken continuation, looking off towards no other object.*)]

'Ex or ἐξ.

[This preposition in its original meaning is employed only in reference to such objects as proceed from the *interior* of another object, or from the most intimate connection with it. Hence we obtain the general meanings of, *Out of, from; as,*

Out of. Αἴας ἐκ Σαλαμῖνος ἄγεν νῆας. *Ajax brought ships out of Salamis.*

From. Ἐκ τῆς πόλεως φεύγειν. *To flee from the city.*

This meaning of *from*, however, differs materially from the same meaning as assigned to the preposition ἀπὸ. Thus, ἀπὸ τῆς πόλεως φεύγειν, implies merely that the person has been *near* the city, whereas ἐκ τῆς πόλεως φεύγειν presupposes that one has been *in* the city. From the two general meanings just given, we may deduce others of a kindred nature. 1. ἐκ παιδῶν, *from boyhood*, (i. e. *out of* the very state or time of boyhood.) 2. ἐξ αἰῶνος, *from all eternity*, (i. e. *out of* eternity; presupposing an intimate commingling and connection with eternity: whereas ἀπὸ αἰῶνος is much weaker in meaning; as, διὰ στόματος τῶν ἁγίων τῶν ἀπ' αἰῶνος προφητῶν, *by the mouth of his holy prophets which have been from ancient times.*) 3. ἐκ φύσεως δοθῆς, *given by nature*, (i. e. *out of* the riches or bounties of nature.) 4. ἐκ Λακεδαιμόνος Πανσανίας, *Pausanias of Lacedæmon*, (i. e. *out of* Lacedæmon.) 5. ἐκ τούτου, *for this reason*, (i. e. *by reason of* a motive proceeding *out of* this.) 6. ἐκ τῶν νόμων, *according to the laws*, (i. e. *in conformity with* the injunctions which speak *out from* the laws.) 7. ἐξ ἀρίστου, *after dinner*, (i. e. *having come out of* participation in dinner.) 8. ἐκ καπνοῦ, *beyond the smoke*, (i. e. *out of* the smoke.) 9. ἐκ πλεονεξίας, *abundantly*, (i. e. *out of* one's abundance.) 9. ἐκ τοῦ ποδὸς κρεμάσασθαι τινα, *to hang one by the foot*, (i. e. the state or condition of hanging commences with the foot, the point of suspension, *out of* which the relation of hanging originates.) 10. ἐκ τῆς ὁψίος τοῦ ὄνειρου, *in consequence of the vision seen in the dream*, (i. e. *by reason of* the things which proceeded *out of* the vision when seen in the dream.) 11. τὰ ἐξ Ἑλλήνων τεύχεα, *the fortifications built by the Greeks*, (i. e. the fortifications which resulted from, which proceeded *out of*, the labours of the Greeks.) Hence τὰ ἐξ ἀνθρώπων πρᾶγματα, *deeds which can only be done by man*, or, in other words, *great, extraordinary deeds*. In composition it denotes, 1. separation or division; as, ἐκκρίνω, *I select, I separate from*. 2. preference or pre-emi-

nence; as, ἑξοχος, *eminent*, (i. e. rising above, having one's self out of, others.) 3. *Completion or success in the action expressed by the verb*; as, φεύγω *I try to escape, or run away*; ἐκφεύγω, *I succeed in running away, I escape*. So σώζω and ἐκσώζω, &c.]

Πρὸ.

[This preposition is commonly used in speaking of place, and then also of time, and connects the idea of *precedence or priority* with the usual signification of the genitive. Its primitive meaning is *Before*; as,

Before. Πρὸ θυρῶν φαίνεται ἡμῖν. *He appeared to us before the doors*.

Hence we obtain the following kindred meanings: 1. πρὸ ἄλλων, *more than others* (i. e. *before, or in advance of, others, as regards the exercise of any quality*). 2. πρὸ πολλοῦ ποιεῖσθαι, *to value very highly* (i. e. *to value before much, to value higher than much*). 3. ἀδελφεῖν πρὸ ἀνακτος, *to labour for, or at the command of, the king*, (i. e. *to labour in front of, before, the king; the latter keeping aloof and commanding, while another goes before and executes*). In a similar way, πρὸ φίλου ποιεῖν, *to do for a friend*, implies that one goes *before* and executes the wishes of a friend. 4. πρὸ φόβου, *through fear*, (i. e. *fear being the impelling cause, and urging forward one who is before, in front of, it*). 5. when joined with ἀπὸ, διὰ, περὶ, without a case the sense is strengthened; as ἀποπρὸ, *afar off*, (i. e. *away from the front of an object, and consequently at a distance from it*.) διαπρὸ, *through and through*, (i. e. *through in front; not resisted by the surface of a body, but passing completely through*.) ἐμπρὸ, *farther before, more forwards*, (i. e. *on the front; referring to something appended to, adhering to, or placed upon, the front of an object, and consequently more or less in advance of the object itself*.) In composition πρὸ has the general force of, *before, in front of, forwards*, of which examples will readily suggest themselves.]

DATIVE.

Ἐν.

[This preposition is used only with verbs or clauses indicative of rest, as the Latin *in* with the ablative. Hence ἐν is

joined in Greek with the dative only, this being the case which expresses that *in*, *on*, or *with* which any thing *rests* or *remains*. The primary meaning of *ἐν* is *In* ; as,

In. Ἐν τῷ Θεῷ το τέλος ἐστί. *The end is in God.*

Hence we deduce the following kindred meanings : 1. ἐν οἴκῳ, *at home* (i. e. *in the house*). 2. ἐν ἑαυτῷ ἐγένετο, *he came to himself*, (i. e. *he was in himself again*). 3. ἐν Μαραθῶνι, *at Marathon* (i. e. *in the plain of Marathon*). 4. ἐν ἐμοί ἐστί, *it depends on me* (i. e. *it is in my power*). 5. ἐν τάχει *speedily* (i. e. *in haste*). 6. ἐν δυνάμει εἶναι, *to be able* (i. e. *to be in the possession of power or means*). 7. ἐν ἡδονῇ εἶναι, *to please, to will a thing*, (i. e. *to be in a pleased, a willing, state of mind*.) 8. ἐν ἐμοί θρασύς, *bold against me* (i. e. *bold in what relates to me, bold as far as regards me*). 9. ἐν φαρμάκῳ ἐστί, *it serves as a remedy*, (i. e. *it is in the character, place, or stead, of a remedy*). 10. ἐν ὁμοίῳ ποιεῖσθαι, *to esteem equally*, (i. e. *to rank in an equal degree*). 11. ἐν στεφάνοις, *adorned with chaplets*, (i. e. *in an array, or adornment, of chaplets*). 12. ἐν οἴνῳ, *at wine* (i. e. *in the midst of the festivities of the table*). 13. It is sometimes used, however, when proximity only is implied, as ἐν Λακεδαιμόνι, *near Lacedæmon*; ἐν Μαντινείᾳ, *near Mantinea*. (*Xen. Hellen.* 7. 5. 18). In this usage it appears to be equivalent to the English phrase, “*in the vicinity of, &c.*” 14. It is frequently put with its case for an adjective or participle; as, πάντες ἐν νόσῳ, *all sick* (i. e. *all in a state of sickness*). 15. It is sometimes followed by a genitive, but then a dative is always understood; as, ἐν ᾧδου (οἴκῳ understood) *in the shades*; ἐν διδασκάλου (οἴκῳ understood) *in the master's house*. 16. It sometimes stands alone, with its case understood; as, ἐν δὲ δὴ καὶ Λεσβίους εἶλε, *amongst others he took also the Lesbians*; (ἄλλοις understood). So also ἐν δὲ λέαινα, *among the animals was a lioness*; (θήρῳις understood). 17. Sometimes ἐν and εἰς are exchanged; (for an explanation of which construction, see remarks at the end of the prepositions). In composition this preposition has the general force of *in*, *among*.]

Σύν.

[Where σύν is used, it implies that the object is an *integral* part of another, something *inherent* in it; and therefore it takes the dative, since this case expresses that *in* or *on* which any thing rests. In this it differs from μετά, since μετά ex-

presses a looser connection, while σύν always implies a nearer and more intimate union. The primary meaning of σύν is *with; together with; thus,*

With. Σὺν Θεῷ. *With God's assistance.*

Hence we obtain other kindred meanings: 1. σύν τῷ νόμῳ, *according to the law*, (i. e. in conformity with the law). 2. σύν τῷ σῶ ἀγαθῷ, *to thy advantage*, (i. e. accompanied with advantage to thee.) 3. σύν τοῖς Ἑλλησι εἶναι *to be on the side of the Greeks*, (i. e. to side with the Greeks.) 4. οἱ σύν αὐτῷ, *his companions*, (i. e. those with him.) In composition it denotes 1. concurrence in action; as, συμπενέω, *I labour along with another*. 2. association; as, σύνειμι, *I associate with*. 3. Union; as, συμπλέκω, *I entwine together, or interweave*. 4. collection: as, συμφέρειν, *I bring together, I collect*. 5. The completion and fulfilment of an action; as, συμπληρόω, *I fill up, I complete*. (The preposition here denotes the presence of all the component parts, with which, when collected together, the action is completed and fulfilled.) 6. It strengthens the meaning of a verb; as, συγκόπτω, *I break to pieces*, (i. e. I beat or strike the component parts of a thing together, and thus loosen the connexion between them.) 7. In the verbs συνάχθωμαι, συλλυπέσθωμαι, συναλγέω, συμπάσχω, συμφενθέω, &c. grief felt in common is expressed.]

ACCUSATIVE.

Εἰς or εἰς.

[The primitive meaning of this preposition is *into*, and hence it takes the accusative, this case expressing that *towards* which any thing *approaches* or *tends*, and *into* which it *enters* or *penetrates*. Thus,

Into. Εἰς ἄστυ ἦλθεν. *He came into the city.*

Hence we deduce other kindred meanings: 1. ἦλθεν εἰς τὴν Ἑλλάδα, *He came to Greece*, (i. e. he not only came to the borders, but *penetrated* also *into* the country itself.) 2. ὕμνος εἰς Ἀπόλλωνα, *a hymn to Apollo*, (i. e. a hymn, not slightly touching upon, but *entering into*, the praises of Apollo.) 3. εὖνους εἰς τὸν ὄχλον, *well disposed towards the people*, (i. e. a state of mind which *enters into*, and concerns itself about, the interests of the people). 4. ἀμαρτάνειν εἰς τινα. *to offend*

against a person, (i. e. to cause by one's misconduct an angry feeling to enter into another's breast). 5. διαβεβλημένος, εἰς Μακεδόνας, *calumniated among the Macedonians*, (i. e. an injurious report concerning another having been made to enter into the minds of the Macedonians.) 6. τὰ μὲν εἰς Μήδουσαν, *as to what concerns Medusa*, (i. e. as to what enters into, and forms part of, the account relative to Medusa) 7. πολλὰ καλὰ ἔργα ἀπεφάνησαν εἰς πάντας ἀνθρώπους, *many noble deeds have been displayed before all men*, (i. e. have been displayed before, and have entered into, the memories of all men). 8. μακάριος πέφυκ' ἀνὴρ, πλὴν εἰς θυγατέρας. *He is a happy man, except as far as regards his daughters*, (i. e. his happiness stops at his daughters, and does not enter into, or form part of, the things appertaining to them). 9. σπεύδομαι εἰς Ἀχιλλῆα, *I am hastening to Achilles*, (i. e. I am hastening to go into Achilles). 10. ἐς τί, *how long?* (i. e. into what point of time?) 11. εἰς ἑσπέραν, *towards evening*, (i. e. having penetrated a little into the beginning of evening). 12. εἰς ἅπαξ, *once for all*, (i. e. having gone deeply and seriously into the first performance of an action, and expressing thereby a determination not to repeat it, but to let it serve once for all). 13. With numerals it signifies *about*; as, εἰς τριακοσίους ἐγένοντο, *they were about three hundred*, (i. e. they entered or advanced into the number three hundred, though they did not reach to the full limit and extent of that number: they wanted but little of being full three hundred strong). 14. It is sometimes followed by a genitive, but then an accusative is always understood; as, εἰς ᾧδον, *to the shades*, (οἶχον or τόπον understood). In composition it has the general force of *into*, *to*, *unto*, &c. as εἰσφέρειν, *I bring into*, &c.]

GENITIVE and ACCUSATIVE.

Διὰ.

[This preposition, in its original import, signifies *through*. Hence it takes, in this sense, the genitive; since, at least in the local meaning, the idea of passing through includes in itself also that of *passing out* or *proceeding from*, &c. Thus,

Gen. *Through*. διὰ χειμῶνος, *through the winter*.

Sometimes, however, διὰ marks the direction of an action upon an object, and in consequence is joined with the accusative. When thus followed by an accusative case, it has the general meaning of *on account of*; as,

Acc. *On account of.* διὰ φθόνου. *On account of envy.*

I. From the general meaning of διὰ with the *genitive*, we deduce other kindred meanings : 1. It marks the *instrument* ; since that *through* which the thing done passes, as it were, to its accomplishment, is said to be the *medium* of that accomplishment, inasmuch as it lies in the midst, between the volition and the action ; as, διὰ μελανοῦ γράφειν, *to write with ink*, (i. e. *through* the means of ink). So also, δι' ἐλεφαντος εἰδωλα, *idols of ivory* (i. e. *made through* the means afforded by ivory as a material). 2. διὰ τινός πράττειν, *to do a thing by means of another* (i. e. *through* the agency of another). 3. διὰ πίστεως, *by reason of a promise given*, (i. e. *through* the effect produced by a promise given). 4. διὰ παντός, *always*, (i. e. *through* all time). 5. διὰ μακροῦ, *after a long time*, (i. e. *through* a long intervening period of time. In each of these phrases χρόνου is understood). 6. διὰ πέντε ἡμέρων, *every five days*, (i. e. *through* intervals of five days each). 7. κῶμαι διὰ πολλοῦ, *villages placed at a considerable distance from each other*, (i. e. *villages* which one meets with, after passing *through* long intermediate distances). 8. διὰ βραχέων εἰπεῖν, *to say in a few words*, (i. e. *through* the medium of a few words). 9. διὰ χειρῶν ἔχειν, *to have in one's hands, to take care of, to look to*, (i. e. *to have* a thing in one's hands, and to pass it *through* them from one hand to the other ; to handle ; to exercise more or less observation and care towards a thing). 10. διὰ μνήμης τιθεσθαι, *to remind*, (i. e. *to put* a thing *through* another's remembrance). 11. διὰ πάντων ἀξίος θέας, *worthy of being noticed among all*, (i. e. *through* the midst of all). 12. δι' αἰτίας ἔχειν, *to accuse*, (i. e. *to hold* a person bound, by due form of law, to go *through* a charge preferred against him and answer to it). So also, δι' αἰτίας εἶναι, *to be accused* (i. e. *to be going through* an accusation, and striving to clear one's self from it). 13. With the verbs ἰέναι, ἔρχεσθαι, λαμβάνειν, &c. it constitutes other and similar periphrases ; as, διὰ τύχης ἰέναι, *to be fortunate*, (i. e. *to be going through* a career of fortunate operations) : διὰ φόβου ἔρχεσθαι, *to be in fear*, (i. e. *to be going through* the state of being in fear) : δι' ὀκτου λαβεῖν, *to pity*, (i. e. *literally*, to take *through* pity or compassion ; to make another experience the full extent of one's compassionate feelings, by leading him as it were *through* the very midst of those feelings).

II. With the accusative, as already remarked, διὰ denotes the direction of an action upon a definite object, and signifies generally *on account of*. But as the object and the occasion,

or cause, of an action are nearly related, (the object being in one sense the occasion), hence *διὰ*, with an accusative, though translated *on account of*, *for the sake of*, is often, if not always, exactly equivalent to *through*. This meaning of *through*, however, differs, as will readily be perceived, from that which *διὰ* has with the genitive, in its carrying with it a reference to some action exerted upon a definite object, and therefore taking not the genitive but the accusative case.

From the general meaning of, *on account of*, *for the sake of*, which *διὰ* has with the accusative, may be deduced other kindred meanings : 1. *οὐ δι' ἐμὲ*, *not by me*, (*not on account of* any thing I have done ; *not through my fault*). 2. *διὰ σὲ ταῦτα γράφω*, *I write this for thee*, (i. e. *on thy account* ; *through the regard which I feel towards thee*). 3. *δι' ὃν τρόπον*, *by what means* (i. e. *on account of the performance of what things* ; *through the effect produced by what means*.) 4. *διὰ τοὺς θεοὺς*, *by the protection of the gods*, (i. e. *on account of the aid afforded by the gods* ; *through the protection extended by the gods*.) 5. In the early state of the language, before the use of the prepositions was definitely settled, we find *διὰ* with the accusative sometimes having the simple force of *διὰ* with the genitive ; thus, *νόκτα δι' ἀμβροσίην*, *during the divine night*. Homer : *νόκτα δι' ὀφρναίην*, *during the dark night*. Hom. Even in these and other passages, however, of a similar nature, there may be perhaps a remote and obscure reference to the influence of night, &c.

III. In composition, *διὰ* has often the force of the particle *dis* in English, and of *dis*, *trans*, *tra*, in Latin ; marking 1. separation ; as, *διασπᾶω*, *I tear asunder*, (i. e. *I tear a thing through the middle, or any other part*). 2. division ; as, *διαμερίζω*, *I divide into parts*, (i. e. *I make a separation through the different parts of a thing*). 3. arrangement ; as, *διατάσσω*, *I dispose, I arrange*, (i. e. *I make an arrangement through the several parts of a thing* ; *I place each part of a thing in separate order* ; *dispono*.) 4. passage through ; as, *διαπλέω*, *I sail through, I sail over*. 5. reciprocation ; as, *διαλέγομαι*, *I converse with another*, (i. e. *I speak, after having passed through a certain interval of time in silence, during which time he with whom I converse is speaking* ; *I speak in turn*). 6. opposition or competition ; as, *διᾶδω*, *I sing by turns*, (i. e. referring to two musical competitors, who, during the contest, have their respective intervals of silence and exhibition of skill). This verb *διᾶδω*, has also another meaning ; viz. *I sing out of tune*, (i. e. *I sing through the barriers interposed*

by melody and the rules of the verse ; I sing *through*, or *over-leap*, the bars of the measure). 7. perseverance ; as, διαπνέω, *I elaborate, I bring to perfection with much toil*, (i. e. I labour *through* every interposing difficulty ; as *persevero* in Latin, from *per* and *severus*, I adhere rigidly to my purpose through all intervening obstacles).]

Κατὰ.

[This preposition originally means *down*, implying the *motion downwards* of one body towards another. Now when one body moves against another, either it moves with sufficient force to dislodge the quiescent body from its previous state of rest, or else the quiescent body resists the moving body so powerfully, that the latter is compelled to stop at, and remain *even with*, the former. The preposition κατὰ is used, therefore, to express each of these kinds of motion ; and as the genitive, in Greek, expresses the idea of *removal from a place*, while the accusative, on the other hand, denotes *that on which any thing exercises a direct and immediate influence*, without any reference to change of place ; hence κατὰ is joined with the genitive in order to express more fully the first kind of motion, and with the accusative in order to denote the second. Hence also, the primitive force of κατὰ with the genitive is *down against*, or simply *against* ; and with the accusative, *even with*. From these two sources flow all the various meanings in which κατὰ has been used. Thus, with the genitive ;

I. κατ' Αἰσχίνου λόγος, *a speech against Æschines* : so also, λόγος κατὰ τινός, *a speech against any one*. In these and similar examples the idea of *motion from place* is always implied. Thus, Æschines, through conscious guilt *shrinks* from the accusation of Demosthenes. And, indeed, generally speaking, in the case of every accusation, since the accused is compelled to remain silent, while the accuser is *advancing* with his proofs ; and since the guilt or innocence of the party accused cannot usually be known until after he has answered his accuser ; the mind pre-supposes a *receding*, in a greater or less degree, on the part of the former, from the charge preferred against him, whether it be only an apparent receding in consequence of his remaining silent while his accuser *advances* with a bold and confident air, and seems to convict him of his offence ; or whether it be an actual receding, aris-

ing either from guilt, or from some prudential motive, in order that he may advance in turn against the charge with more coolness and deliberation. 2. *τρία ἐγκώμια κατ' ὑμῶν τὰ κάλλιστα*, *three beautiful panegyrics pronounced upon you*. Here the literal force of *κατὰ* is *down against*, meaning by *against* (not hostility, but) simply motion towards, and the idea of change of place, is implied in those on whom the panegyric is pronounced *shrinking from it through modesty*. 3. *κατὰ γῆς κάθημαι*, *I am sitting on the ground*. Here the surface of the ground has been disturbed by the body coming in contact with it. 4. *κατὰ γῆς ἀποπέμπω*. *I send him under the earth*. That is, I send *against* the earth, which *opens* to receive him, and he descends to the shades. 5. *κατ' ἀνθρώπου καὶ ἵππου τὸ ζῶον λέγεται*; the term *animal* is used both in reference to man and to the horse. Here the idea of a *burthen* is conveyed; i. e. the term *animal* is put upon, is applied to, man and the horse; and a partial *yielding* of each to the burthen is pre-supposed by the mind. 6. *ὀμόσαι κατ' ἱερῶν τελεῖων*, *to swear by a solemn sacrifice*. This forms a beautiful example. The sacrifice is burning, the oath is put *down upon* the sacrifice, and both together *ascend* to the skies. 7. *κατ' ἑκατόμβης εὐχασθαι*, *to make a solemn vow at the offering of a hecatomb*. This admits of precisely the same explanation as the preceding phrase. 8. *κατ' ἱερῶν τελεῖων ἐστίων*, *to give a sumptuous entertainment with a solemn sacrifice*. That is, to entertain *down against* a solemn sacrifice. Here the action implied by *κατὰ* is exerted against that portion of the sacrifice which is not burnt in honour of the Gods, and the idea of change of place is contained in the *consumption* of the remains of the victim by the guests. 9. *κατὰ γήλοφου*, *down the hill*. Here the idea of change of place is implied in the declivity of the hill *receding*, as it were, beneath the body which has come *down against*, and is rapidly traversing, its surface. So in Homer, *βῆ δὲ κατ' Οὐλύμπου καθήνων*, *he descended from the heights of Olympus*. Here the idea of change of place is beautifully and strongly expressed. Not only does the declivity of the mountain *recede* beneath the rapid footsteps, but the very mountain tops *tremble* under the tread, of the irritated god. The idea of descent and consequent change of place is also implied in the following examples; as, *κατ' ὅλης τῆς περιχώρου*, *through the whole region around*, i. e. *down through, along*: *κατὰ τῆς κεφαλῆς*, *down the head*: *ἐξορκίζω σε κατὰ τοῦ Θεοῦ τοῦ ζώντος*, *I adjure thee by the living God*, i. e. God himself being invoked to descend as a witness: *κατὰ θνητῶν ἀνθρώπων*, *among mortal men*, i. e. *down the race of mortal men, from the first to the*

last; the idea of change of place being implied in one generation passing in review after another. Sometimes the Poets use it with a *dative*; as, *κατ' ὄρεσφι*, among the mountains.

II. With the accusative, *κατὰ* carries with it, as has already been remarked, the primitive import of *even with*. Hence we deduce the following significations: 1. *κατ' ἄρχας*, in the beginning, (i. e. *even with the beginning*). 2. *κατὰ γῆν*, on the ground, (i. e. *even with the ground*). 3. *κατὰ στήθος ἔβαλε*, he struck him on the breast (i. e. *even with the breast*). 4. *κατὰ τὸν πορθμὸν ἐγένοντο*, they came near to the harbour, (i. e. *even with, close up to*). 5. *κατὰ τὸν τόπον*, at the place (i. e. *even with the place*). 6. *ἦλθε κατ' αὐτὸν*, he came to him, (i. e. *he came even with him*). 7. *κατὰ Κέρκυραν*, over against Corcyra (i. e. *even with, abreast of*). 8. *κατ' ὀφθαλμοὺς*, before one's eyes, (i. e. *even with one's eyes*). 9. *κατὰ τὸν νόμον*, according to the law, (i. e. *even with, conformable to*). 10. *καθ' ἑαυτὸν*, by himself (i. e. *even with himself*). 11. *κατ' ἕτος*, every year, (i. e. *even with each year*). 12. *κατ' ἕπος*, word for word, (i. e. *even with each word*), &c. In these and other similar instances it will easily appear that there is no reference whatever to any *change of place*, but to some object which is fully *acted upon*, and yet at the same time presents a *full resistance* to that which acts upon it.

In composition, *κατὰ* often gives additional force to the sense of the simple term; as, *φορτίζω*, I load, *καταφορτίζω*, I overload (i. e. *I weigh down with a burthen*). 2. It denotes opposition; as *κρίνω*, I judge, *κατακρίνω*, I decide against, I condemn, (i. e. *I judge down against another*). 3. *ψηφίζομαι*, I give a vote, *καταψηφίζομαι*, I give a contrary vote (i. e. *I vote against my former vote*). 4. descent; as, *βαίνω*, I go, *καταβαίνω*, I descend.]

Ὑπέρ.

[The primitive meaning of this preposition is *over, above*, with which are associated the kindred ideas of power, authority, protection, &c. As the genitive is that case which denotes *motion from*, *ὑπέρ* is always joined with it when we want to express *from whom* that power emanates, *on whose account* that authority is exercised, or that protection afforded &c. Hence *ὑπέρ* with the genitive has the general meaning of *for, on account of, &c.* With the accusative, on the other

hand, it denotes the exercise of power, authority, protection, &c. upon a given object, without any reference to motion proceeding from that object. Hence ὑπέρ with the accusative may commonly be rendered by *over, above, more than, against, &c.* Thus,

1. Στρατηγεῖν ὑπὲρ ὑμῶν τῆς Ἀσίας. *To be general for you in Asia* (i. e. literally, *above from you* ; the authority (ὑπέρ), emanating from you (ὑμῶν), and to be exercised in your behalf).

2. μάχεσθαι ὑπὲρ τινος, *to fight for any one*, (i. e. to stand over (ὑπέρ) in an attitude of protection, either figuratively or really, and to fight in consequence of some solicitation, wish, &c. proceeding from some one (τινος).

3. δεδιέναι ὑπὲρ τινος, *to fear for any one's safety*, (i. e. to place one's self, in thought, in an attitude of anxious observation over another, and to feel solicitous for his safety, in consequence of something proceeding from, or connected with, him, which interests one in his behalf; as, δεδιέναι ὑπὲρ ἀδελφοῦ, *to fear for a brother*, i. e. in consequence of that kindred feeling of affection and sympathy which, proceeding from a brother as its exciting cause, connects us with him in the bonds of fraternal love).

4. ὑπὲρ πατρὸς καὶ μητρὸς, *for, or, on account of, father and mother*, (i. e. to place one's self, either in thought or in reality, over a father and mother in an attitude of watchful regard, and to be urged to the performance of some act for their welfare, by filial affection, which proceeds from them as the exciting cause).

5. ὑπὲρ τῶν κηπῶν οὗρος κεῖται, *the keeper lies above the gardens*, (i. e. the keeper has his post above the gardens, whence he may watch them to more advantage, and the exciting cause proceeds from the gardens, for he is their keeper).

6. ἐξ Αἰθιοπίας τῆς ὑπὲρ Αἰγύπτου, *from Æthiopia which is beyond Egypt*, (i. e. which lies above in reference to Egypt.) Here the relation proceeds from Egypt ; and Æthiopia, as far as regards the land of Egypt,

is situated above : in other words, it is more to the south than Egypt. So also, τὸ ὄρος τὸ ὑπὲρ Τεγέας, *the mountain which lies above Tegea* : here the principle of relation proceeds from Tegea ; and the mountain in question lies above, or, beyond, as far as that city is concerned.

So also, τὰ λεγόμενα ὑπὲρ ἐκάστων, *the things that are mentioned respecting each* : here ὑπὲρ denotes that certain things are said over certain persons as the exciting cause of those remarks, and as the subject of them.

7. Ὁ Θεὸς ὑπὲρ ἡμῶν ἐστὶ, *God is for us* (i. e. God is in the heavens in the attitude of a protector, because we have done something to merit that protection : the cause of his being our protector emanates from ourselves).

II. With the accusative ὑπὲρ denotes *over, above, &c.* without any reference to motion from the object on which its action is exerted. Hence it carries with it, when construed with the accusative, the idea of power, superiority, &c. originating in a thing itself, and not emanating, or derived, from another. Thus, 1. ὑπὲρ ἀνθρώπων ἐστὶ, *it is beyond man's power*, (i. e. it is *above* man). 2. ὑπὲρ τῶν οἰκῶν, *over the house*. 3. ὑπὲρ τεσσαρῆκοντα ἄνδρας, *more than forty men*, (i. e. *above* forty men). 4. ὑπὲρ τὸν καιρὸν, *unseasonably*, (i. e. *over*, in *advance* of, the proper opportunity). 5. ὑπὲρ μόρον, *against destiny*, (i. e. *over, more than*, fate had decreed.)

III. In composition, it retains its general signification of *over, above, for, &c.* thus, ὑπεράγαθος, *eminently good*, (i. e. *over, more than*, simply good :) ὑπεραιδεῖσθαι, *to be excessively ashamed* (i. e. *to be above, more than*, simply ashamed) : ὑπερέχειν, *to hold over* : ὑπερμάχεσθαι, *to fight for something* : ὑπεραγορεύειν, *to harangue in favour of any one* : ὑπεράλιος, *beyond sea*, (i. e. *over sea*.)

DATIVE and ACCUSATIVE.

Ανα.

{ The primitive meaning of this preposition is *motion upwards*. Hence it carries with it the general signification of *up, up on, up along, &c.* It is generally joined with an accusative. In poetry, however, it sometimes governs a dative. From its primitive meaning of *up, up on, up along*, are deduced various kindred meanings. Thus,

I. Ἀνὰ τὰ ὄρη, *by the mountains*, (i. e. *up along* the mountains). 2. Ἀνὰ τὴν Ἑλλάδα, *through Greece*, (i. e. *up along* Greece ; referring properly to motion from the coast into the interior). 3. ἀνὰ τὸν βίον, *during life*, (i. e. *up along* life ; comparing the progress through life to the toilsome ascent of a mountain, the summit of which brings us nearer to heaven). 4. ἀνὰ μέγος, *by turns, alternately*, (i. e. *up along* each part, through each part). 5. ἀνὰ πέντε, *five by five*, (i. e. counting *up* a certain number of fives separately ; *up* each five). 6. ἀνὰ πρῶτους, *among the first*, (i. e. *up* among the first, and not down among the second, third, and fourth). 7. ἀνὰ μέσον, *moderately*, (i. e. *up* a middle course). 8. ἀνὰ τὸν ποταμὸν πλέειν, *to sail against the current*, (i. e. *to sail up* the river). 9. ἀνὰ χρόνον, *in process of time, after an interval of time*, (i. e. *up*

along time; the idea of ascent, being naturally implied from the accumulation of years, one upon the other.) 10. ἀνὰ τὸ στόμα, *through the mouth*, (i. e. *up along the mouth*, the head being naturally somewhat depressed and bent forward towards the table in eating). 11. ἀνὰ κράτος, *by force*, (i. e. *up along strength*; collecting and reckoning up our strength, and employing it as a means). 12. ἀνὰ δύμον, *in mind*, (i. e. *up along the mind*, commencing with its least and ending with its strongest powers: taking the whole range of the mind).

II. With the Poets this preposition is sometimes found with a dative case. As the dative expresses that *in, on, or with which*, any thing rests, remains, &c. it is hence accompanied by ἀνὰ whenever we wish to convey the combined ideas of elevation and rest. Thus, 1. χρυσέῳ ἀνὰ σκήπτρῳ, *upon a golden sceptre*. Hom. Il. ā. 15. (alluding to certain fillets remaining attached to the top of a golden sceptre). 2. εὐδαι δ' ἀνὰ σκάπτῳ Διὸς αἰετὸς. *The eagle sleeps on the sceptre of Jove*. Pind. Pyth. 1. 10. So also, χρυσέαις ἀν' ἵπποις, *in a golden chariot*. Pind. Ol. 1. 66. (*vid.* Boeckh. ad loc.) The idea of rest is here implied by the individual alluded to being seated in the chariot. 3. ἀνὰ ναυσὶν, *in ships*. Eurip. Iph. A. 759.

III. In composition it denotes, 1. motion upwards; as, ἀναβαίνω, *I ascend*. 2. repetition; as, ἀναδιδάσκω, *I teach again, I teach anew*, (i. e. *after teaching a subject throughout, down to the very end, I go back and teach again along the top of it, I re-commence my instructions*). 3. In many cases, however, of composition with verbs, it strengthens the meaning of the simple verb by the force of its primitive signification; thus, ἀναβοάω, *I cry aloud*, (i. e. *I send up a cry*): ἀναγέλω, *I laugh aloud*, (i. e. *I raise a laugh*): ἀναγράφω, *I register*, (i. e. *I write up public records*): ἀναδείκνυμι, *I shew*, (i. e. *I hold up to view*): ἀναδινέω, *I whirl*, (i. e. *up and down in a rotatory motion*): ἀναδέχομαι, *I stand bail*, (i. e. *I take upon myself to become surety for another*): 4. Frequently also verbs compounded with ἀνὰ have the signification of *back* added to their original meaning; as, ἀνακαλέω, *I call back, I recall*: ἀνακλίνω, *I lean back, I recline*, &c. The verb ἀνακαλέω admits of a very easy explanation. Thus, if I call another *back* to any place, it evidently implies that the place to which he is recalled was the one from which he originally advanced. I therefore call him from the place which he has reached, *up along that place* where the motion forwards originated, and from which he started in the first instance; that

is, I call him *back*. The verb ἀνακλίνω properly denotes the *elevation of the face upwards* as the body is thrown back in a reclining posture.]

GENITIVE, DATIVE, and ACCUSATIVE.

Ἀμφι.

[The primitive force of this preposition is *around, round about*, and it is joined with the genitive, dative, and accusative. With each of these three cases it retains its primitive meaning of *about, round about*. Besides this, it conveys with the genitive the idea of something *issuing from, or occasioned by*; with the dative, *rest or continuance in, on, or with any object*; and with the accusative, *an approach, tendency, or reference, towards any object*.

I. With the genitive. 1. ἀμφὶ πόνου ὁ πόνος, *toil upon toil* (i. e. *toil exerted round about other previous toil, and succeeding to, or, in other words, emanating from, it*). 2. ἀμφὶ Φοίβου, *for the love of Apollo*, (i. e. *doing something round about Apollo, in a figurative sense, on account of some kindness conferred by him on us, some favour proceeding from him*). 3. φάσαι ἀμφὶ θεῶν καλὰ, *to speak well of the gods*, (i. e. *to speak well round about the gods, in consequence of blessings issuing from them towards us*). 4. ἀμφὶ τῆς πόλεως, *in the environs of, or, round about the city* (i. e. *round about from the city, or, round about in respect of the city*.)

II. With the dative. 1. ἀμφ' ὤμοισιν ἐδύσατο τεύχεα, καλὰ, *he put on the fine armour*, (i. e. *he put the fine armour round about his person, and it depended from, or rested upon, his shoulders: in other words, his shoulders supported the principal superincumbent weight of the armour*). 2. ἀμφὶ μάχῃ τοσαῦτα εἰρήσθω, *let thus much have been said concerning the fight*. (Here the presence of the perfect εἰρήσθω, with its reference to *continuance* of action, naturally calls for ἀμφὶ with the dative; and the passage is equivalent to, "let thus much have been said and remain said round about, on the subject of the battle"). 3. ἀμφὶ δὲ τῷ θανάτῳ αὐτοῦ, *as to what regards his death*, (i. e. *as to what has been said round about, or reported, on the subject of his death*). 4. σιγῇ τινὶ λόγους, ἀνέσπα, τοὺς μὲν Ἀτρεΐδων χάτα, τοὺς δ' ἀμφ' Ὀδυσσεΐ, *he darkly uttered hints against the Atridae and about Ulysses*, (i. e. *what*

he said respecting Ulysses was still more obscure than what he uttered against the Atridæ: it was spoken *round about*, on the subject of Ulysses). 5. ἀμφὶ δ' αὖτ' ἄλλοι ἔποντο, *others followed after him*, (i. e. others followed *round about*, whose movements depended upon his). 6. ἀμφὶ σφίσι πένθος ὄρωρε, *sorrow arose among them*, (i. e. sorrow arose *round about*, and remained *resting among*, them). 7. τοιῷδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν, *to suffer woes for a long period, about such a woman*. (Here the dative conveys the idea of the united woes of the Greeks centering in, and being identified with, Helen as their exciting cause). 8. ἀμφ' Ἑλένη καὶ κτήμασι πᾶσι μάχεσθαι, *to fight for Helen and all her wealth*. (Here Helen and the wealth she brought from Sparta, are supposed to be placed in the midst as a prize, *round about* which the combatants are to fight, while the dative implies that the hopes and the fears of the parties engaged centre in Helen and her wealth, and remain *fixed upon* so tempting a prize). 9. κάββαλεν ἄνδρα κατὰ χθονός, ἀμφὶ δ' αὖτ' ἔζετο, *he threw the man upon the ground, and sat down upon him*, (i. e. his own person covered *round about* his prostrate foe, and remained *resting upon* him). 10. πεπαρμένη ἀμφ' ὀνύχασσιν, *pierced with his talons*. (Here the presence of the perfect participle πεπαρμένη requires, as in the second example, the *dative* case with ἀμφί, and the literal meaning of the phrase is “having been pierced and remaining pierced *round about*, with the talons still *continuing in the wound*”).

III. With the accusative. 1. ἀμφὶ κάμινον ἔχω τὰ πολλά, *I am almost always occupied about my forge*, (i. e. I am occupied *round about* my forge, and constantly *going towards* it). 2. ἀμφ' ἄλα ἔλσαι Ἀχαιοὺς, *to force the Greeks towards the sea*, (i. e. to force the Greeks *towards* the sea, and the places *round about* it). 3. ἀμφὶ τὰ ἐβδομήκοντα ἔτη, *about seventy years*, (i. e. *round about* seventy years, and advancing rapidly *towards* that period). 4. Joined with a proper name, it is used in three different senses—*First*. It denotes the person signified by the proper name, with his companions, followers, &c. as, οἱ ἀμφὶ Πεισίστρατον, *Pisistratus with his troops*: οἱ ἀμφὶ τὸν Ὀρφέα, *Orpheus and his followers*: In these and similar phrases, the accusative denotes that the movements and actions of those who are engaged *round about* the principal personage, *look to*, are directed *towards*, are governed by, his movements.—*Secondly*, ἀμφί with the accusative of a proper name, sometimes denotes merely the person whom the proper name expresses. This construction

appears to result from an encreased force being given to the meaning of the accusative, by which the person towards whom the actions and movements of the rest are directed, occupies, in consequence of his rank or some other circumstance connected with him, the largest share of the mind's attention. Thus, οἱ δ' ἀμφὶ Πρίαμον καὶ Πάνθοον ἡδὲ Θυμοίτην, Λάμπον τε Κλυτίον δ', Ἰκετάονα τ', ὄζον Ἀρηος. *Priam and Panthous and Thymoetes, and Lampus and Clytius, and Hicetaon, offspring of Mars.* So also: τρις γὰρ τῇ γ' ἐλθόντες ἐπικήσανθ' οἱ ἀρίστοι, ἀμφ' Αἴαντε δύω καὶ ἀγακλυτὸν Ἰδομενεῆα, *for thrice have the bravest warriors advancing assailed it, the two Ajaces, and the distinguished Idomeneus.—Thirdly.* It denotes, especially in later writers, the companions, &c. of the person named, without himself; as, οἱ ἀμφὶ Παρμενίδην καὶ Ζήνωνα ἑταῖροι, *the friends of Parmenides and Zeno.* 10. From these must be distinguished, however, the cases in which the preposition is not followed by a proper name, but by another substantive, or when the article is neuter. Thus, οἱ ἀμφὶ τὴν θήραν, *the hunters*; τὰ ἀμφὶ τὸν πόλεμον, *what belongs to war*, &c. (*vid.* preposition *περὶ*.)

III. In composition it has the general force of *about*, *round about*; as, ἀμφιβάλλω, *I throw around*. Sometimes it has the meaning of *ἀμφοτέρωθεν*, *on both sides*; as, ἀμφιβροτος, *defending on every side*, (*i. e.* *defending round about*).]

Ἐπὶ.

{The original meaning of this preposition is *close upon*, and it is joined with the genitive, dative, and accusative. When it is followed by a genitive, it conveys, together with its own original meaning, the several ideas denoted by the genitive case; such as, *part of time*, *part of place*, something *proceeding from*, &c. something *emanating from*, &c. and it may generally be rendered by the phrase *in respect of*. With the dative there is a constant reference to *continuance*, or *rest in*, *upon*, or *with*, an object; with the accusative, *motion* or *direction towards*. These three respective meanings of the genitive, dative, and accusative, when combined each in turn with the primitive signification of ἐπὶ, produce the following results. Thus,

I. With the genitive. 1. ἐπὶ Κύρου, *under Cyrus*, (*i. e.* *close upon in respect of Cyrus*; referring to power *proceeding from*, and exercised by, Cyrus). 2. ἐπὶ τῆς αὐτοῦ ἀρχῆς, *under his*

government, (i. e. close upon in respect of his government). 3. ἐπὶ τῶν πράξεων, *by deeds*, (i. e. close upon in respect of deeds ; referring to some effect proceeding from them). 4. ἐπὶ κέρως ἄγειν, *to lead an army by one of its wings*, (i. e. close upon in respect of a wing ; referring to part of general place). 5. ἐφ' ἑαυτοῦ, *by himself*, (i. e. close upon in respect of himself). 6. ἐπὶ τῆς γῆς καταπίπτειν, *to fall upon the ground*, (i. e. close upon in respect of the ground ; referring to part of place). 7. ἐπὶ τῶν Ἑλληνικῶν πόλεων, *among the Grecian cities* (i. e. close upon in respect of the Grecian cities ; the reference being the same as in the preceding example). 8. ἐπὶ πολλῶν, *among many things*, (i. e. close upon in respect of many things ; same reference). 9. ἐπὶ τῶν ἱερῶν ὁμόσαι, *to swear by the sacred victims*, (i. e. standing near, close by, the victims). 10. ἐπὶ τοσούτων μαρτύρων, *before so many witnesses*, (i. e. near to, close by, so many witnesses). 11. ἐπ' ἀμφισβητήτου ἀποδείξεως, *by indubitable proof*, (i. e. close upon, in the immediate vicinity of, &c.) 12. οἱ ἐπ' ἐξουσίας, *persons in office, magistrates*, (i. e. close upon authority). 13. ἀποπλέοντες ἐπ' οἴκου, *sailing directly homewards*, (i. e. close upon home). 14. ἡ ἐπὶ τῆς πόλεως ὁδός, *the road to the city*, (i. e. close upon, leading directly down upon, the city. Perhaps in these two last examples the genitive and not the accusative is used, by reason of an obscure reference to *motion from*. Thus, to sail homewards implies a previous departure from home ; and a road leading to a city, is to the inhabitants a road leading from it). 15. ἐπὶ τριῶν, ἐπὶ τετραῶν, *by three, by four at a time, or, three deep, four deep*, (i. e. close upon three, close upon four ; in other words, each number of three or four following close after the one that went before it).

II. With the dative, 1. ἐφ' ᾧ, *on which condition*, (i. e. close upon and remaining firmly in which). 2. ἐπὶ τούτῳ, *during this time*, (i. e. close upon and continuing connected with this period of time). 3. ἐπὶ τούτοις, *in addition to these, besides*, (i. e. close upon and connected with these). 4. ἐπὶ τῷ κέρδει, *for gain*, (i. e. close upon and connected with the purpose of gain). 5. ἐπὶ πολλῇ, *at a high rate*, (i. e. close upon and continuing in a high rate). 6. ἐπὶ τῷ παντὶ βίῳ, *for his whole life*, (i. e. close upon and not deviating from the course of his whole life). 7. ἐπὶ νηπίῳ μοι τέθνηκεν, *he died leaving me yet a child*, (i. e. his death happened close upon the period when I was still remaining in a state of childhood). 8. ἐφ' ἡμῶν ὑπάρχει, *it depends on us*, (i. e. it is closely and intimately connected with our means). 9. ἐπὶ μοί ἐστι, *it is in my power*, (i. e. it is close-

ly and intimately connected with my ability to perform). 10. ἄλλοι ἐπ' ἄλλοις, one after another, (i. e. adhering closely one to the other). 11. ὁ ἐπὶ πᾶσι ταχθεὶς, he that was stationed last of all, (i. e. he that was stationed close upon and in immediate connexion with all the rest of the army). 12. ἐπὶ τῷ πατρὶ ὠνόμασθαι, he named him after his father, (i. e. his name was closely, or immediately, identified with that of his father, and remained so). 13. ἐπὶ τοσούτῳ στρατεύματι, with such an army, (i. e. close upon and continuing in connexion with such an army as the instrument of action). 14. ἐπὶ Τρῶεσσι μάχεσθαι, to fight with the Trojans, (i. e. to remain fighting in close combat with the Trojans). 15. ἐφ' ἡμέρα, for the whole day, (i. e. in immediate and continued connection with the day). 16. ἐπὶ τῷ ποταμῷ, along the river, (i. e. close upon and not departing from the river).

III. With the accusative. 1. ἐπὶ τὴν Ἀττικὴν ἐπορεύετο, he went to Attica, (i. e. close upon and in the direction of Attica). 2. ἐπὶ πόσόν, for how much, (i. e. close upon and tending towards how much). 3. ἐπὶ τὴν αἶαν, on the ground, (i. e. close upon and in the direction of the ground). 4. ἐπὶ τὴν ἐστίαν καθιζέσθαι, to be seated on the hearth (i. e. to be seated close upon the hearth, with the eyes earnestly directed towards it as the source of safety and refuge). 5. τὴν πόλιν ἐφ' ἑαυτὸν ποιήσασθαι, to bring the city under subjection to himself (i. e. to bring the city into close connection as regards himself. The middle voice here carries with it the additional idea of its being done, for himself, for his own private advantage). 6. ἑαυτὸν ἐπ' ἐξουσίαν ποιήσασθαι, to establish himself in power, (to make himself close upon, and to direct all his movements towards, the acquisition of, authority). 7. ἐπὶ τὰς ἡδονὰς στρατεύομαι, I make war upon pleasures (i. e. I engage in close warfare against pleasures).

IV. In composition, ἐπὶ denotes 1. addition; as, ἐπιδίδωμι, I give in addition (i. e. I give or place something upon a previous gift). 2. increase or augmentation; as, ἐπώδυνος, causing increased pain, (i. e. producing pain upon former pain; or, causing pain upon pain). 3. It denotes likewise reciprocal action; as, ἐπιγαμία, intermarriage (i. e. one's marrying another, upon that other's agreeing to marry him): ἐπιβοήθεια, mutual assistance (i. e. one's aiding another upon, or in consequence of, that other's having aided him). 4. It most commonly has in composition, however, the force of *thereupon*, denoting that one action takes place in consequence of another which has preceded it.]

Μετὰ.

[The original meaning of this preposition is *with*, and it is followed by the genitive, dative, and accusative. When construed with the genitive, it takes nearly the same sense as σὺν with the dative, except that σὺν indicates a nearer and more intimate union. Whatever is *with*, in company with, any person or thing, in a strict sense depends on or from that person or thing; hence μετὰ takes the genitive in this sense; whereas σὺν implies that the object is an *integral part* of another, something *inherent* in it, and therefore takes the dative, as expressing that *in* or *on* which any thing rests. When construed with the dative, which is an usage confined solely to the Poets, μετὰ signifies *among, between, in, by*. With the accusative, it indicates direction *behind, after, in the rear of* a thing. It is so used, partly of place, and partly of time; since events which succeed each other in time, constitute a series of objects following *after* each other.

I. With the genitive. 1. μετ' ἐμοῦ, *with me*. 2. μετὰ καιροῦ, *according to circumstances*, (i. e. in conjunction with a suitable opportunity). 3. μετ' ἀρετῆς πρωτεύειν, *to excel by means of virtue*, (i. e. in conjunction with, and in consequence of the aid resulting from the practice of virtue). 4. In Homer, μετὰ, with a genitive and neuter verb, denotes *together with; in common with*; as, μετὰ δμῶν πίνε καὶ ἔσθ', *he drank and ate together, or, in common, with his servants*. Homer never uses it, when followed by the genitive, with any other than a neuter verb. Subsequent writers, however, join it, when a genitive follows, with an active verb, in order to express the joint action of two or more persons; as, ἤλασε τοὺς ἐναγείς Κλεομένης μετὰ Ἀθηναίων, *Cleomenes in conjunction with the Athenians drove out the polluted*. Thucydides. 5. In Plutarch, *Alex.* 77. there is a deviation, in the construction of μετὰ, from previous usage; as, τὴν Στάτειραν προσαγαγούσα μετὰ τῆς ἀδελφῆς ἀπέκτεινε, *having led forth Statira, she slew her together with her sister*.

II. With a dative, as has been remarked, μετὰ occurs only in the Poets: as, 1. ὕψαινε μετὰ φρεσίν, *he planned in his mind*. Hesiod. (i. e. he planned *together with* his mind, and kept at the same time his deliberations concealed *within* his own breast). 2. χαῖται δ' ἐρῶντο μετὰ πνοῆς ἀνέμοιο, *his locks were agitated by the blast*. Homer. (i. e. kept floating *with* the blast; or, *amid* the blast).

III. With an accusative. 1. μετ' ἀμύμονα Πηλείωνα, *next after the valiant son of Peleus*. 2. μετ' ἀμύμονας Αἰθιοπίας, *to the good Æthiopians*, (i. e. going after, seeking for, journeying towards them). 3. In the Attic writers it is joined with ἡμέρα; thus, μεθ' ἡμέραν, *in the day-time*. Eurip.—μετὰ τρίτην ἡμέραν, *on the third day*. Plato.—οὔτε νυκτὸς οὔτε μεθ' ἡμέραν, *neither by night nor by day*. Plato. The principle on which the use of the accusative here depends has been explained in the introductory remarks on this preposition. 4. μετὰ χεῖρας ἔχειν, *to have in one's hands*. *vid.* Introductory Remarks.

IV. In composition it denotes, 1. change; as, μετατίθημι, *I transpose, I change the place of a thing*, (i. e. I put a thing in a place, after having previously put it in some other place). So also μεταδοκέω, *I change my opinion*, (i. e. I think, after having previously thought; I think again, or anew). In the same way may be explained every verb compounded with μετὰ and indicating change. 2. reciprocity; as, μετὰγγελος, *a messenger sent between two parties*.]

Παρά.

[The primary meaning of this preposition seems to regard one thing placed *along side* of another. It is construed with the genitive, dative, and accusative. With the genitive, it is properly used in reference to an object, which comes from the near vicinity of another, and, in prose, is usually connected only with words which imply animated existence. With the dative, it properly signifies *near, by the side of*. With the accusative, it denotes motion *towards, to, or by the side of, or, in the near vicinity* of any thing. Thus,

I. With the genitive. 1. ἐλθεῖν παρὰ τινος, *to come from any one*. 2. ἀγγέλλειν παρὰ τινος, *to announce on the part of any one*. 3. μανθάνειν παρὰ τινος, *to learn from any one*. 4. ἡ παρὰ τούτων εὐνοία, *the kindness of those persons* (i. e. proceeding from, shown by, them). 5. οἱ παρὰ τοῦ Νικίου, *the messengers of Nicias*, (i. e. those from Nicias). 6. κατηγορεῖται παρὰ των Ἰουδαίων, *he is accused by the Jews*, (i. e. the accusation against him proceeds from the Jews).

II. With the dative. 1. παρὰ τῷ βασιλεῖ *with the king* (i. e. near to, by, or on the side of, the king). 2. παρὰ σοί, *with you, or, on you, or, in your power*. 3. παρὰ μνηστῆρσιν, *among the suitors*.

III. With the accusative. 1. *παρὰ νῆας*, towards the ships. 2. *παρὰ Καμβύσεα*, to Cambyses. 3. *παρ' ὅλον τὸν βίον*, through one's whole life, (i. e. moving parallel with the whole course of one's life). 4. *παρὰ τὴν πόσιν*, in drinking, (i. e. accompanying drinking, moving by the side of it). 5. *παρ' αὐτὰ τὰ ἀδίκηματα*, at the very moment of the unjust transaction, (i. e. moving on at the side, or in the near vicinity, of the unjust transaction). 6. *παρὰ τὴν φύσιν*, contrary to nature (i. e. passing by nature, disregarding it). 7. *παρὰ τὸ δίκαιον*, contrary to justice (i. e. passing by justice). 8. *παρ' ὥραν*, unseasonably (i. e. passing by a proper season). 9. *παρ' ὀξίαν*, undeservedly (i. e. passing by desert). 10. *παρὰ τὰ ἄλλα ζῶα*, beyond all other animals, (i. e. passing by, or beyond, all other animals). 11. *οὐκ ἔστι παρὰ ταῦτ' ἄλλα*, there is nothing else besides this, (i. e. there is nothing accompanying it, nothing moving at the side; it is by itself). 12. *παρὰ τὴν ὑμετέραν ἀμέλειαν*, on account of your negligence (i. e. moving on in the near vicinity of your negligence, accompanying your negligence, attendant upon it as a consequence). 13. *παρὰ τοῦτο*, in consequence of this (i. e. attendant upon this as a natural consequence). 14. *παρὰ πολὺ*, by much, (i. e. moving on by the side of much). 15. *παρ' ὀλίγον*, by little. 16. *παρὰ μικρὸν ἤλθεν ἀποθανεῖν*, he had nearly lost his life (i. e. he came close to the side of a little, &c.) 17. *παρὰ πολὺ ἐλῆσθαι τὴν πόλιν ἤλθεν*, he was far from taking the city, (i. e. he came close to the side of much, &c.). 18. *παρὰ τοσούτον*, by so much, so far. 19. *παρ' ὀλίγον ποιεῖσθαι*, to think little of. 20. *παρὰ μῆνα τρίτον*, every third month. 21. *παρ' ἡμέραν*, every day.

IV. In composition it frequently marks, 1. a faulty, or defective action; as, *παρὰβαίνω*, I transgress, (i. e. I pass by, I disregard): *παρὰβλέπω*, I see imperfectly (i. e. I look aside: I do not look full at an object). 2. It signifies aside; as, *παρένθεσις*, insertion (i. e. something put in by the side of other things). 3. a near equality; as, *παρόμοιος*, nearly alike, (i. e. by the side, near to the state, of being alike). It has also many other meanings, but they all flow so easily and naturally from the primitive as not to require any particular mention here.]

Περί.

[The original signification of this preposition is about, around. It serves to express the idea of surrounding or inclosing on all sides; and consequently differs from *παρὰ*,

which merely denotes previous proximity, i. e. on one side. When construed with the genitive, it is commonly to be translated by *of, concerning, about*, all of which in their primitive signification are properly used in relation to any thing *proceeding from* one object towards another. With the dative, there is, besides the primitive force of *περὶ*, the idea of *rest* or *continuance*; with the accusative, there is a reference to *motion on or upon*. Thus.

1. With the genitive. 1. *περὶ τινος λέγειν*, to speak of, or, concerning any one. (In such cases, the person speaking conceives himself as being *at* or *around* the object; inasmuch as he has brought it within the compass of his knowledge, and has made it his own, either by actual inspection or contemplation; and then what he says, comes, as it were, from the object). 2. *μάχεσθαι περὶ πατρίδος*, to fight for one's country (i. e. to fight round about one's country, in consequence of a right to demand our aid which naturally proceeds from her). 3. *τυραννίδος περὶ*, for the sake of power, (i. e. acting, carrying on operations, round about power, in consequence of some attractive charm proceeding from it). 4. *ποιεῖσθαι περὶ πολλοῦ*, to value highly, (i. e. to act, or employ one's self, about a thing, in consequence of a great value emanating from it). 5. *ἡγεῖσθαι περὶ μικροῦ*, to think little of, (i. e. to think of a thing in respect of a slight advantage proceeding from it; to think slightly of it). 6. *περὶ πολλοῦ ἔστιν ἡμῖν*, he is of great importance to us, (i. e. he is round about to us in respect of a great advantage; in other words, we keep round about him in consequence of a great advantage which is to result). 7. In Homer *περὶ* with the genitive denotes superiority; as, *περὶ πάντων ἔμμεναι ἄλλων*, to be above all others. Perhaps this peculiar meaning may have arisen in the following manner: To be round about all, implies superior activity, care, attention, &c. and if *πάντων ἄλλων*, in the genitive, imply that this activity, care, attention, &c. are exerted in consequence of a request or a tacit consent proceeding from all the rest, who are conscious of the superiority of the individual in these respects, hence may be deduced the kindred idea of general pre-eminence on his part.

II. With the dative. 1. *περὶ τῇ χειρὶ χρυσοῦν δακτύλιον φέρειν*, to wear a golden ring on his hand, (i. e. round about, and remaining on, the hand). 2. *περὶ γὰρ διέ ποιμένι λαῶν*, for he feared for the shepherd of the people, (i. e. his fears were active round about and remained continually connected with, &c.).

3. *περὶ φόβῳ*, from fear (i. e. remaining round about fear ; being directly under its influence).

III. With the accusative. 1. ὤκουσιν Φοίνικες *περὶ* πᾶσαν τὴν Σικελίαν, *Phœnicians dwelt in the whole of Sicily, round about.* (The circumstance of their dwelling in the island implies a previous coming to it, and hence the use of the accusative).

2. *περὶ* τοὺς τοὺς χρόνους, *about this time*, (i. e. round about, and advancing towards, this point of time).

3. *περὶ* λύχνων ἀφ᾽ ἑσπέρης, *about night-fall* ; literally, *about the hour of lighting lamps*.

4. *περὶ* τρισχιλίουσιν, *about three thousand*, (i. e. round about, and verging towards, three thousand).

5. ἐξαμαρτάνειν *περὶ* τινα, *to offend against any one*, (i. e. to offend about, and towards or against, one).

5. λέγειν *περὶ* τι, *to speak upon any subject*, (i. e. to speak about and upon it).

6. *περὶ* τι εἶναι, *to be occupied about any thing*, (i. e. to be about, and to direct one's efforts towards, any thing).

7. It is used in circumlocution with a proper name, like ἀμφὶ ; as, οἱ *περὶ* Σωκράτην, *Socrates, or Socrates and his disciples, or the scholars and friends of Socrates.* (See the remarks on ἀμφὶ when thus construed).

8. In circumlocutions with nouns that are not proper names ; as, τὰ *περὶ* τὴν ἀρετὴν, *virtue*, the same as ἀρετὴ alone. So also, οἱ *περὶ* φιλοσοφίαν, *those who study philosophy* ; οἱ *περὶ* τὴν θήραν, *the hunters* : &c.

IV. In composition *περὶ* often strengthens the sense ; as, *περιεργος*, *performing any action with extraordinary care and diligence*, (i. e. being carefully engaged in examining round about it, and in seeing that nothing is left undone.)

So also *περιαλγής*, *afflicted deeply*, (i. e. remaining round about sorrow ; not leaving it).

2. In general, however, it has the meaning of *round about*, as well as the other shades of meaning which immediately result from it.

Thus, *περιαίρῃ*, *I take away what is round about* ; *περιβαίνω*, *I walk round about* ; *περιαργυρῶ*, *I silver over* ; *περιεῖδω*, *I contemplate*, &c.]

Πρὸς.

[This preposition, in its original signification, is used to express that from which any thing proceeds or emanates towards one's self. Hence it accords in this signification with the genitive, and is joined to it. It is followed also by the dative and accusative. When construed with the dative, it has the same original meaning as *παρὰ*, but more commonly means,

in the immediate vicinity of. With the accusative, it indicates direction from any thing to, or towards, another. Thus,

I. With the genitive. 1. τὸ ποιεῦμενον πρὸς Λακεδαιμονίων, that which has been done by the Lacedæmonians, (referring to an act proceeding or emanating from them). 2. πρὸς ἀνδρὸς σοφοῦ ἔστι, it is the part of a wise man, (i. e. it hangs or depends from, it forms part of, a wise man's duty). 3. πρὸς θυμοῦ, of his free will, cordially, (i. e. spontaneously emanating from his own breast). 4. εἶναι πρὸς τινός, to be on any one's side, (i. e. to hang upon, or from, one). 5. πρὸς τινός εἶναι, to be an advantage to any one, (i. e. to proceed or emanate from any thing towards one). 6. πρὸς πατρός, on the father's side; πρὸς μητρός, on the mother's side (i. e. to hang or depend from, &c). 7. οἱ πρὸς αἱματος, the relations, (i. e. they whom an intimacy regards which proceeds from blood). 8. It is used in oaths and entreaties; as, καὶ σὲ πρὸς τοῦ σοῦ τέκνου καὶ θεῶν ἱκνέσθαι, and I conjure you by your son and by the gods, (i. e. by that paternal feeling which may be said to proceed from your son, and by that feeling of veneration which may be said to emanate from the Gods, as the exciting causes of these respective emotions). 9. πῶ δ' αὐτῷ μάρτυροι ἔστων πρὸς τε θεῶν μακάρων, πρὸς τε θνητῶν ἀνθρώπων, and let them both themselves be witnesses before the blessed gods and before mortal men (i. e. let them testify truly to the fact, on account of that feeling of respect which they must naturally have as well for the gods as for the rest of their own species. Here the feeling may be said to emanate from the gods and from men, as equally the exciting causes of it).

II. With a dative. 1. πρὸς τούτοις, in addition to these things, (i. e. remaining in the immediate vicinity of these things, and consequently added to, or united with, them). 2. γίνεσθαι πρὸς τοῖς πράγμασι, to be occupied with business, (i. e. to be in the immediate vicinity of business and to remain therein). 3. πρὸς τοῖς κριταῖς, with, or before the judges, (i. e. in their immediate neighbourhood or presence).

III. With an accusative. 1. πρὸς πατέρα τὸν σὸν, to or towards your father. 2. πρὸς μακρὸν Ὀλυμπόν, towards vast Olympus. 3. σκοπεῖν πρὸς τι, to look to, or consider, any thing. 4. πρὸς λόγον, with regard to the matter. 5. πρὸς τὸ βέλτιστον, for the best, (i. e. directed towards that which is best). 6. πρὸς οὐδέν, on no account (i. e. directed towards, referring to, no consideration.) 7. πρὸς ταῦτα, on this account; accordingly. 8. πρὸς τὸ μέγεθος τῆς πόλεως, in comparison with the size of the city, (i. e. with reference to the size of the city.). 9. πρὸς ὕβριν, after a contumelious manner, (i. e. looking towards, resembling, insolence

of manner). 10. οὐ πρὸς τοὺς ὑμετέροους λόγους, *not according to your words, or, not taking your words as a pattern.* 11. πρὸς δαίμονα, *against the will of the god, (i. e. looking boldly towards the god; facing and opposing his decrees).*

IV. In composition it generally signifies, 1. addition; as, προσδίδωμι, *I give in addition; I give besides.* 2. towards; as, προσπλέω, *I sail towards.* 3. against; as, προσπταίω, *I stumble against.* 3. clearness, or adaptation; as, προσστέλλω, *I put on a garment, making it fit closely around the body, (i. e. I bring it nearer to the body).]*

ὑπὸ.

[This preposition is used, in its original meaning, in reference to an object which comes from the *under* part of another object. In its common use it is connected with passive verbs, in order to mark the subject from which the action proceeds, or in whose power it was that the action should or should not take place. It is evident that ὑπὸ implies more than παρὰ, or even ἀπὸ, since it always expresses *efficiency in connexion with design, purpose, &c.* while with παρὰ it often remains undetermined whether the action is the result of *design, &c.* or not. With the dative ὑπὸ denotes *continuance under*, indicating submission, subjection, and also, in a stronger manner than the genitive, the instrument by (i. e. *under the abiding influence of*) which, a certain effect is produced. With the accusative ὑπὸ properly expresses *local direction towards the under part of any thing, under, &c.* Thus,

I. With the genitive, 1. τύπτεσθαι ὑπὸ τινος, *to be struck by any one* (referring to its being *under the controul of him from whom the blow proceeded* whether he should give it or not). 2. ἀποθανεῖν ὑπὸ τινος, *to be slain by any one.* 3. ὑπὸ ἀγγέλων φράζειν, *to tell by messengers, (i. e. to tell from under the lips of messengers).* 4. ὑπὸ κήρυκος, *by means of a herald.* 5. ὑπὸ μαστιγῶν, *by means of whips, (i. e. by means of the effect resulting from any thing being placed under the action of whips).*

II. With the dative, 1. ὑπὸ μάστιγι, *by means of, or with, a whip.* 2. ὑπὸ κήρυκι, *by a herald.* 3. ὑπὸ μάρτυσι, *by witnesses.* 3. ὑπὸ τινι εἶναι, *to be in subjection to one (i. e. to remain under one's authority).* 4. ὑπὸ σοφωτάτῳ Χείρωνι τεθραμμένος, *brought up under the most wise Chiron.* In these, and in every other

instance of ὑπὸ being construed with the dative, there will be found more or less reference to an action which has lasted for some space of time.

III. With an accusative. 1. ὑπὸ τὴν γῆν ἵέναι, *to go under the earth*. 2. ὑπὸ τὴν ἑω, *towards the east*, (i. e. *towards that region of the world which lies beneath the eastern sky*). 3. ὑπ' αὐγᾶς ὁρᾶν τι, *to examine any thing at the light* (i. to bring it to, and examine it under, the light). 4. ὑπὸ τὴν εἰρήνην, *on the eve of the peace*, (i. e. just beginning to move under, and feel the influence of, peace. Like the preposition *sub* in Latin, with the accusative). 5. ὑπὸ τοὺς αὐτοὺς χρόνους, *about the same time*, (i. e. just moving under, and being acted upon by, the same space of time). 6. ὑπὸ τι, *in some measure, somewhat* (i. e. moving under and acted upon by an object in some degree).

IV. In composition ὑπὸ retains the above significations; but often imports likewise, 1. decrease or diminution; as, ὑπογελῶ, *I smile* (i. e. *I keep under a laugh*): ὑποβρέχω, *I moisten a little* (i. e. *I moisten in a degree under, or less than, what is usual or requisite*): ὑπελαύνω, *I urge on gently*, (i. e. *I urge on in a degree under, or less violent than, what is usual or might be required*). 2. privacy; as, ὑπάγω, *I withdraw privately; I retire*, (i. e. *I lead under or concealed from observation, I withdraw from observation, whether it be myself or another*). 3. the beginning of an action; as, ὑποφάσχω, *to begin to shine* (i. e. *to shine a little; to shine under, or with less brilliancy than, its full power; not to have attained as yet its meridian splendour*).]

[General Remarks

ON THE

PREPOSITIONS.

Obs. 1. Prepositions are often used in an adverbial sense, their case being understood; especially *iv* in Ionic, signifying *amongst others, amongst them, &c.* according as the context requires. So also *περὶ* in Attic, implying *besides, particularly*.

Obs. 2. Hence in Ionic writers they are often put twice, once without a case, adverbially, and again with a case, or in composition with a verb; as, *αἶν' δ' Ὀδυσσεὺς πύλῳκτις ἀνίστατο*, *up arose the sage Ulysses*. Homer. *Ἐν δὲ καὶ iv Μίμνῃ*, *among others, in Memphis also*. Herod.

Obs. 3. In composition with verbs, the prepositions are always used adverbially. Hence in the old state of the language, in Homer and Herodotus, it is customary to find the preposition and the verb separated by

other words, and the former sometimes coming immediately after the verb; as, *ἡμῖν ἀπὸ λαοῦ ἐν ἀμύμῳ*. Homer. *Ἀπο μὲν σὺ αὐτὸν ὄλισσας*. Herodotus. In these and other similar cases, this is not properly a *Tmesis*, i. e. the separation of a word at that time used in its compounded form; but the prepositions at that time served really as adverbs, which were put either immediately before, or after the verbs. Latterly, however, particularly in Attic, the composition became more close, and the prepositions were considered as a part of the verb. In Attic writers the proper *tmesis* is extremely rare. Otherwise, however, a simple verb is sometimes put, and with it a preposition with its case, where, on other occasions, a verb compounded with that preposition is put; as, *ὑπὲρ τινα ἔχεν* for *ὑπερχεν* τινα.

Obs. 4. The prepositions are often separated from their case; as, *ἐν γὰρ σὺ τῇ νυκτὶ ταύτῃ ἀναισθησάμενος*. In Attic this takes place, according to rule, with the conjunctions *μήν, δέ, γάρ, οὖν*; as, *ἐν μὲν εὐρήν, ἐν μὲν γὰρ εὐρήν, ἐς μὲν οὖν τὰς Ἀθήνας*; and with *περὶ*, with the genitive, when it signifies *per*.

Obs. 5. Prepositions likewise are often put after their case; as, *νῆων ἀπὸ καὶ κλισιάων*, particularly in the Ionic and Doric writers, and in the Attic poets. This takes place, in the Attic prose writers, only in *περὶ* with the genitive, of which the instances are frequent.

Obs. 6. When a preposition should stand twice with two different nouns, it is often put only once by the Poets, and that too with the second noun; as, *ἡ ἀλὰς ἢ ἐπὶ γῆς*. Homer. *Σχίστη δ' ὁδὸς ἐς ταῦτ' ὁ Διὸς ἀπὸ Διουλίας ἄγει*. Sophocles.

Obs. 7. Prepositions which mark a *removal, derivation, or motion from* a place, viz *ἀπὸ*, and *ἐκ*, as well as those which signify motion to a place, as *εἰς*, are often interchanged with those which mark rest in a place, as *ἐν*, and *vice versa*.]

Conjunctions and Adverbial Conjunctions, which govern the

INDICATIVE.

*Ἄθες, εἴθε,*¹ *I wish, before the*

Past Tenses.

*Ἀυτίκα,*² *as soon as.*

Ἄχρι & μέχρι, *as far as.*

Εἰπέρ, *although.*

*Ἐπει,*³

Ἐπείπερ, } *after, since.*

Ἐπεὶτοι,

Ἵνα, where.

Ἵνα, that, Imp. Fut. Aor.

Καίπερ, *although.*

Μέσφα, *until.*

Μή, lest.

Ὅπου, whilst.

Ὅφρα, whilst. Past.

1. *Ἄθες, εἴθε*, and other Particles, are sometimes joined with the Imperfect and 2d Aorist of *δρέλω*, as *ἄθ' ὄρελός ἄγονός τ' ἰμῖναι*, Hom.

[2. *Ἀυτίκα* introduces also an example or instance of any thing that has been said; *for instance; as for example*.]

[3. *Ἐπει* is used elliptically, before both the indicative and imperative, especially when what is spoken appears so certain that the person addressed may be defied to dispute it. As, *ἐπεὶ ἀπόκριναι*, "For (if it be not so) answer me."]

OPTATIVE.

Ἄιθε, εἰθε, <i>I wish</i> , Present and Fut.	Ἴνα, } <i>that</i> , Past.
Interrog. Participles, with ἄν.	Ὅπως ἂν, <i>how?</i>

SUBJUNCTIVE.

Ἄν, εἰάν, ἤν, <i>if</i> .	Κἄν, <i>although</i> .
Ἐπὶ, ἐπειδάν, <i>since</i> .	Ὅπως, <i>how, that</i> .
Ἔως, ἄν, <i>until</i> .	Ὅταν, <i>whenever</i> .
Ὡςπερ, <i>although</i> .	Ὅπῃ, <i>whilst</i> , Pr.
Ἴνα, } <i>that</i> , Pr. and Fut.	Πρὶν ἂν, <i>before</i> .
Ὅπῃ, }	Ὡς ἂν, <i>that</i> .

INDICATIVE and OPTATIVE.

Ὅτι, <i>that</i> .	Ὅπως, <i>how, that</i> .
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INDICATIVE, OPTATIVE, and SUBJUNCTIVE.

Ἄχρι, μέχρι, <i>until</i> .	Ὅποτε, }
Εἰ, <i>if</i> .	Ὅπῃ, } <i>when</i> .
Μὴ, <i>forbidding</i> . ²	Ὅτε, }
Μήπως, <i>lest</i> .	

INDICATIVE, OPTATIVE, SUBJUNCTIVE, and INFINITIVE.

Ἄν, καί, ³ <i>Potential</i> .	Πρὶν, <i>before</i> .
Ἔως, <i>as long as</i> .	Ὡς, <i>that</i> .
Μήποτε, <i>lest</i> .	

1. Εἰ and ὅτι are used by the Dramatic Poets with the Indicative and Optative only. By Homer εἰ is used with the Subjunctive also, joined to ἄν or κε. Εἰ γὰρ with the Indicative and Optative is used for *utinam*.

When εἰ is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with ἄν, as εἰ μὴ τὸ τ' ἴσθαι, ἔν ἄν ἐκ ἐπὶ γαίῃ, Aristoph.

2. Μὴ, *forbidding*, with the *Present*, governs the Imperative; with the *Future* the Indicative; with the *Aorist*, when it refers to the Past, the Optative; when it refers to the Future, the Subjunctive.

3. These Particles, ἄν used in prose, and καί and κε in verse, give a *Potential* sense to the Verb. Thus in the Imp. εἴχον signifies *I had*, εἴχον ἄν, *I would have*. In the 2d Aor. εἶπον means *I said*, εἶπον ἄν, *I would have said*.

The Present Optative with ἄν is often used by tragic writers in the sense of a Future Indicative; thus μέναιμ' ἄν, Soph. *I will stay*.

Ἄν, joined with indefinite pronouns and adjectives, signifies *sooner*, as

INDICATIVE, OPTATIVE, and INFINITIVE.

Ἐπειή, } since.
Ἐπειδή, }

Ὡστε, so that.¹

OPTATIVE and SUBJUNCTIVE.

Ἐπεὶ, after.

Μη, best.

CONJUNCTIONS *Postpositive* are γάρ, μὲν, ὅς, τε, τοίνυν.
These are *Prepositive* and *Postpositive*, ἄν, ἄρα, ὅγ, ἵνα.
The rest are *Prepositive*.

[Signification of some of the Particles.]

Ἄρα. 1. Most common meaning *therefore*. 2. Where it appears expletive it would seem in fact to have a meaning analogous to in the nature of things, of course, ex ordine, &c. 3. When interrogative it has the force of *num*? The difference between ἄρ' οὐ and ἄρα μὴ is, that ἄρ' οὐ, *nonne*, requires an affirmative answer; ἄρα μὴ, *num*, a negative, as ἄρα does alone; but μὴ imparts some degree of dubiousness to the question, and that for the purpose sometimes of irony.

Ἢ is a restrictive particle. 1. Its most common meanings are *at least, indeed, certainly, however, &c.* as εἰ μὴ ὅλον μέρος γε, "if not the whole, at least a part;" ἐγώ γε, *I indeed, I at least, I for my part, &c.* In English, however, the sense of γε in most combinations can only be rendered by heightening the tone of the word to which it refers.

Γάρ. *For*, always follows other words, in which respect it resembles the Latin *enim*. It often occurs in answers, when it must be referred to something not expressed, as to ναὶ or οὐ, οὐδὲν θαυμαστὸν, ὁρθῶς λέγεις, and the like. Thus, in answers, ἔστι γὰρ οὕτω is equivalent to ναὶ ("yes,") or ὁρθῶς λέγεις ("you speak rightly,") γὰρ ἔστιν οὕτω.

ἅπανθ' ὅς' ἂν λέγω, Aristoph. *Whatsoever words I may speak*: ὅτι κιν κατὰ νόμον, Hom. *Whatever I may nod*.

Ἄν in this case follows the Noun or Particle, and precedes the Verb.

Ἄν is sometimes understood; as, ἄλθεν ἰγώ, Theocr. i. e. ἂν, *I would have come*.

1. These have ἂν, expressed or understood, with the Optative.

Δὴ. In prose never begins a sentence or member of a sentence ; in verse it sometimes does, but not in Attic writers : 1. It signifies, *certainly, surely, without doubt, &c.* Νῦν δὴ with a past tense is, *just now, a little while since.* 2. This particle is also very commonly used in continuation of a recital, in which it is usually rendered *igitur, then.* 3. When joined with καὶ it signifies, *now, by this time, already.* καὶ δὴ is also used in asseverations, *indeed.*

Δήπου and δήπουθεν, signify 1. *doubtless, of course,* and also 2. *ironically, to be sure, forsooth.*

Δῆθεν signifies 1. ἀπὸ τοῦ δὴ (i. e. ἀπὸ τοῦ νῦν) *forthwith, instantly.* 2. It has an affirmative force, but rather in deceit and simulation, than in declaration of truth. Hence it may often be rendered, *as if, forsooth, ostensibly, as was pretended.*

Δῆτα. 1. Appears to be put for δὴ, *now.* 2. It is used in exhorting, beseeching, &c. *yes, do, pray, I entreat.* 3. It is employed in questions, and answers to *tandem, prithee ;* and 4. in affirmation or asseveration, *indeed, truly.*

Καὶ and τε serve for the simple union, both of single ideas, and of entire parts of a proposition. The connection by τε is more usual in the elder and poetic language than in Attic prose, and generally this particle is not merely put once between the two ideas to be connected, but joined to each of the connected parts, as πατὴρ ἀνδρῶν τε θεῶν τε. This connection by τε—τε occurs with Attic prose writers only in the union of strongly opposed ideas, as φέρειν χρῆ τὰ τε δαιμόνια δναγκαίως τὰ τε ἀπὸ τῶν πολεμίων ἀνδρείως. *Thucyd.* 2. 64. With Homer, however, frequently, and, with the Attic poets, not rarely, in the union of kindred ideas. 1. τε καὶ connects more closely than the simple καὶ, and is chiefly used when ideas are to be represented as united in one supposition. Hence this kind of combination is also chiefly used when opposite ideas are to be assigned as closely connected, thus, χρῆστοί τε καὶ πονηροί—ἀγαθὰ τε καὶ κακά. For this reason we also say ἄλλως τε καὶ, *particularly also, especially,* (i. e. in other respects, on other grounds, and also,) because ἄλλως already expresses a natural and strong antithesis to that which follows. 2. καὶ—καὶ, *as well—as, both—and.* This combination can only be adopted, when the combined ideas are of different kinds, but never in those which are perfectly homogeneous. Hence several substantives can always be connected by καὶ—καὶ, as ἀπέχτειναν καὶ παῖδας καὶ γυναῖκας,—but of adjectives, only those which contain nothing homogeneous in their idea, as ἀνθρώπους εὐρήσεις καὶ ἀγαθοὺς καὶ καχοὺς, or καὶ πένητας καὶ πλουσίους, and the like, not πόλιν καὶ μεγάλην καὶ πολυάνθρωπον, but μεγάλην τε καὶ πολυάνθρωπον.

Μέν. The opposition in which one member of a proposition stands to another can be stronger or slighter, and in both cases the Greeks use μέν and δέ for connection. The English particles *indeed* and *but* can only be used to designate the stronger opposition, and hence we are often deficient in definite expressions for the Greek μέν and δέ, which we then translate sometimes by *and*, *also*, sometimes by *but*, *on the contrary*, *yet*, sometimes by *partly*—*partly*, *as well*—*as also*, sometimes finally by *now*, *moreover*, and the like. 1. When μέν is put in the first member of a sentence the thought necessarily turns to an opposite member with δέ. Several cases nevertheless occur, where, with μέν preceding, the expected δέ does not actually enter. Namely, either the antithesis to the member found with μέν expressly exists, but declares itself so clearly by the position and subject that δέ can be omitted (this is chiefly the case when temporal and local adverbs are used, which stand in a natural opposition between themselves, as ἐν ταῦθα and ἐκεῖ, πρῶτον and ἔπειτα, &c.)—or the antithesis is indicated by another particle, as ἀλλά, αὐτάρ, αὖτε &c.—or the antithesis lies only in the mind, but is not expressly assigned in the discourse. This last is chiefly the case when personal and demonstrative pronouns are used at the beginning of a proposition in combination with μέν, as ἐγὼ μέν προήγρημαι, *I have formed the resolution* (another probably not.)—καὶ ταῦτα μέν δὴ τοιαῦτα. *These things are so circumstanced* (but others differently.) 2. Although where μέν occurs δέ must be supposed to follow, yet reversely, δέ does not necessarily imply a preceding μέν, but can be joined, without μέν preceding, to every proposition containing a farther developement and division of single consecutive circumstances, although the connection is then not so close as in the case of μέν and δέ. Also, δέ is frequently used at the beginning of a discourse, addresses, and questions, or in answers, where it always indicates an opposition conceived in the mind.

Περί. This particle is in signification intimately allied to γέ, and denotes, conformably to its derivation from περί, *comprehension*, or *inclusion*, whence, like γέ, it is employed to strengthen single ideas. It very frequently enters into combination with *relative pronouns*, as also with *temporal*, *causal*, and *conditional particles*, to confirm their signification. The sense of this particle also is generally indicated in English merely by a stronger intonation of the word; although it frequently also may be translated by *very*, *ever*. In combination with a participle we often translate it by *although*, or *how much soever*. Thus, λέγει, ἅπερ λέγει, δίκαια πάντα. *He says all*

whatever he does say, justly.—μήτε σὺ τόνου', ἀγαθός περ ἔων, ἀποαίρετο κούρην, and thou, be thou never so excellent, (i. e. however excellent thou art) deprive him not of this virgin,—εἴπερ, if at all, provided that, if indeed.—ἐπεὶπερ, seeing that, since.—καίπερ, with a participle, although.

Πῶς, how, is an adverb of manner. It is used, 1. in interrogation, as πῶς οὐκ ἀξίός ἐστι τούτου; how can he but be worthy of this? 2. πῶς γάρ and πῶς γὰρ ἂν are used elliptically after negative sentences, and πῶς γὰρ οὐ after affirmative sentences, as ἐξεῖνα μὲν ἀξια χάριτος καὶ ἐπαίνου κρινω, πῶς γὰρ οὐ; I judge those things deserving of thanks and praise; for how can I judge otherwise? of course I judge them so. 3. This particle, even not interrogatively used retains its accent, when it signifies, in some certain manner, emphatically. And when, in this sense, πῶς μὲν—πῶς δὲ are opposed, in one manner, in another manner, or, in some respects, in other respects, custom retains the circumflex, although analogy requires πῶς μὲν, πῶς δὲ, &c. The circumflex is also retained when πῶς signifies, how, in what manner, without a question. But when it signifies indeterminately, in some manner or other; some how; in a manner; it becomes an enclitic, and loses its accent.

Ποῦ signifies 1. where? 2. whither? 3. It retains its circumflex accent, even when used materially, as τὸ γὰρ ποῦ αὐτό τέ ἐστι τι. κ.τ.λ. Aristot. although analogy would require it to be written ποῦ.

Πού, as enclitic, signifies, 1. Any where, or somewhere. 2. It is used in speaking of things with some degree of uncertainty and caution, probably, perhaps, as I guess, if I mistake not, &c.

Τάχα The primary signification is quickly, speedily, soon. This is its only sense in Homer. Next it signifies perhaps, and is used as synonymous with ἴσως by Plato and others. To augment its signification, it is joined with other equivalent words, as τάχ' ἂν, εἰ τοιοῦτοι, καὶ τοῦτον ἡδίκηαι. Demosth. τάχα δ' ἂν ἴσως οὐκ ἐθέλοι. Aristoph.

Τοί, an enclitic, rarely standing alone except in poetry, signifies truly, surely, certainly, at least, indeed. It is more frequently compounded with conjunctions and particles, 1. with ὃν and ἦ; as, ἦτοι, ὃῦτοι, having nearly the same signification as the simple τοί. 2. With οὐ, as οὐτοι, certainly not, assuredly not, not at all. 3. With γὰρ and οὖν, as τοιγὰρ, τοιγάρτοι, τοιγαροῦν, therefore, hence, on this account. 4. With νυν, as τοίνυν, therefore, wherefore, &c. This particle τοί is properly the old dative case (when ο was used for ω, the latter not having been as yet introduced into the alphabet, and when the adscript :

was used, if indeed it were not always.) Hence τοι is equivalent to τῷ.

Ὡς. This particle has various uses. 1. It is elegantly construed with participles in the genitive; as *περὶ Θαιδος φησὶν ὁ Κλειτάρχος ὡς αἰτίας γενομένης* &c. *Chitarchus speaks of Thais as having been the cause, &c.* 2. It is joined in a similar manner with accusatives also, νομίζων or the like being understood, as *εὔχετο δὲ πρὸς τοὺς θεοὺς ἀπλῶς ἁγαθὰ διδόναι, ὡς τοὺς θεοὺς κάλλιστα εἰδότας.* *He used to pray to the gods simply to give him what was good, since he thought the gods knew best.* 3. Ὡς, ὡς γε, ὡς δὴ, ὡς οὖν, ὡς γοῦν, sometimes signify *for, i. e. considered as, or. considered with reference or regard to*, as *ἦν δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν.* *Nor was he ineloquent for (i. e. considered as) a Lacedæmonian.* Thucyd. *ἀνὴρ, ὡς δὴ τότε, a man, for those times, (i. e. considered with reference to the age he lived in), κομψός που καὶ ἀστείος.* So also, *τοῦργον ἐξηκριβώσεν ὡς γε (or, ὡς δὴ,) κατ' ἀνθρώπων.* *He finished the work with great exactness for a man, (the limited capacity and faculties of human beings being considered).* 4. Ὡς also signifies, *when, whilst, as soon as, &c.* In this sense it is elegantly repeated to express the celerity of an occurrence; as, *ὡς εἶδ', ὡς μιν μᾶλλον ἔδου χόλος.* *As soon as he saw them, immediately, &c.* 5. It is often expressive of a wish; in verse, by itself; as *ὦ Ζεῦ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος*: Callim. *Jupiter, ut Chalybon omne genus pereat.* But in prose εἶθε γε is often joined with it, or γε alone, some other word intervening; as *ὡς εἶθε γε καὶ ἐξεμέσαι δυνατόν ἦν.* Lucian. 6. It has sometimes the signification of *ὅτι, that.* 7. Like *ὅτι* it is also put before superlative adverbs and adjectives, &c. and strengthens the meaning, as *ὡς τάχιστα, as quickly as possible.* 8. Sometimes *ὡς* and *ὅτι* are conjoined before superlatives, when *οὕτως* may be understood, as *ὡς ὅτι μάλιστα, in the same degree as what is most so.* 9. Ὡς is often joined with an infinitive, in the sense of *quemadmodum, or quantum, as, or as far as.* Thus *ὡς εἰκάσαι, as far as one may conjecture. ὡς ἔμοιγε δοκεῖν, as I think. ὡς εἰπεῖν, so to speak. ὡς ἐμὲ εὖ μεμνησθαι, as far as I well remember.* 10. It is sometimes put before *ἐκαστος*, as *ὡς ἐκαστοι, severally, quisque pro se.* 11. With the accent it stands for *οὕτως, so*: care, however, must be taken not to confound *ὡς* for *οὕτως*, with *ὡς* changed to *ὥς* because followed by an enclitic. 12. Ὡς with numerals, signifies *about*, as *ὡς ἑκατὸν, about a hundred.* 13. Ὡς is sometimes put for *εἰς* or *πρὸς*. In these constructions, *ὡς* is not properly a preposition, but a particle, which is frequently joined with prepositions signifying direction towards a point, to indicate that the idea of the preposition

must not be taken in a strict and definite sense, as *ὡς πρὸς*, *ὡς εἰς*, as *towards*, as *to*, i. e. *towards*, *to*. By reason of this frequent combination with prepositions, *ὡς* became gradually used as a preposition itself, and as such denotes approach, yet always with the collateral idea, that the approach is made at a distance, and with timidity or reverence. Hence it is chiefly, though not exclusively, used with persons; as *ὡς τοὺς θεοὺς*—*ὡς τὸν βασιλέα*.]

[Negative Particles.

The Greeks employ for negation the two particles *οὐ* (*οὐκ*, *οὐχ*) and *μή*, whose composition with other particles produces a double series of negatives, which, in certain combinations of propositions, and under certain relations of sense, are used interchangeably, according to the same rule as the simple *οὐ* and *μή* themselves.

The difference between *μή* and *οὐ* is, that *οὐ* denies a thing itself, *μή* a thought of a thing. Hence *οὐ* is used absolutely, and independently of any foregoing verb expressed or understood, as *οὐκ ἔστι ταῦτα*, *this is not so*: whereas with *μή*, there must be either expressed or understood some verb significant of thought, suspicion, will; as *μή ταῦτα γένηται*, viz. *φοβοῦμαι*, *I fear lest this may happen*: *μή τοῦτο δράσῃς*, viz. *ᾶρα*. See that you do not do this. Sometimes, however, it is rather the thought or will itself that is understood than any particular verb expressive of it; as *μή κεῖθε*.

From this primary and constant difference between *μή* and *οὐ* is derived the distinction made by grammarians, that *οὐ* denies and *μή* forbids. *Οὐ τόλμήσεις* is, *you will not dare*, to one, who, we know, has not audacity enough to do so and so: *μή τόλμήσεις* is, *dare not*, to one who in our opinion is audacious enough to do what we know the former will not do.

Hence it appears: so why *μή*, not *οὐ*, is joined with conditional particles; as, *εἰ μή, ἐάν μή, ὅταν μή*, &c. not *εἰ οὐ, ἐάν οὐ*, &c. for by their very nature these particles indicate that something is proposed as a supposition or thought of some one. And, in the same manner, the relative *ὅς* is used with *μή*, when we intend it to have an hypothetical signification; as, *εἰς δὲ δοῦναι δύναται ἑτέρῳ, ᾧ μή ἔχει αὐτός*; *who can give things to another, if he has them not himself*? Had the expression been *αὐχ ἔχει αὐτός*; the sense would have been, *the things which a person has not himself, how can he give to another*?

When *μή* is joined with participles, as is very frequently the

case, the sense is properly, *if there be such* : thus, ὁ πιστεύων εἰς αὐτὸν οὐ κρίνεται, ὁ δὲ μὴ πιστεύων ἤδη κέκριται, ὅτι μὴ πεπίστευκεν εἰς τὸ ὄνομα τοῦ μονογενοῦς υἱοῦ τοῦ θεοῦ. *John. 3. 18.* Here it is οὐ κρίνεται, because it is simply and fully denied that the believer is ever subject to condemnation ; but it is μὴ πιστεύων as expressing negation in a supposed case, and ὁ μὴ πιστεύων is equivalent to *should there be any one who does not believe*, &c. while the phrase οὐ πιστεύων would imply some definite individual who actually does not believe. So it is ὅτι μὴ πεπίστευκεν, i. e. *because, by supposition, he has not believed* ; whereas ὅτι οὐ πεπίστευκεν would have been intended of some one person in particular.

The two negations are often combined together so as mutually to restrict or confine each other. This can take place in a two-fold manner, according to the order of position ; thus either οὐ μὴ or μὴ οὐ. In this combination, as in all other cases, οὐ denies objectively, and μὴ subjectively. Hence οὐ μὴ implies the idea of *no* apprehension being entertained that a thing will take place ; μὴ οὐ, on the contrary, the idea of an apprehension being entertained that a thing will *not* take place. Hence are derived the following rules.

1. Οὐ μὴ, is an intensive and emphatical negation, and indicates the imagining of a thing which should not and must not take place ; as, οὐ μὴ δυσμενῆς ἔσῃ φίλοις, *that thou wilt not (I expect,) be ill-inclined towards thy friends, that is, be not ill-inclined towards thy friends* :—ἀλλ' οὐποσ' ἐξ ἐμοῦ γε μὴ μάθῃς τόδε, *yet never (must thou expect) that thou wouldst learn this from me, that is, yet never shouldst thou learn this from me.*

2. Μὴ οὐ, in dependant propositions, when the verb of the principal proposition is either accompanied by a negation or contains a negative idea in itself, destroy each other, and are often to be translated by *that* ; as, πρὸς τί βλέπων ἀπιστεῖς μὴ οὐκ ἐπιστήμη ἢ ἡ ἀρετή ; *with reference to what dost thou disbelieve that virtue is knowledge ?*—οὐκ ἀρνούμαι μὴ οὐ γενέσθαι. *I do not deny that it has taken place.*—πείσομαι γὰρ οὐ τοσοῦτον οὐδὲν, ὥστε μὴ οὐ καλῶς θανεῖν, *there will nothing happen to me so bad, but that I shall die nobly.*

3. In independent propositions, on the contrary, μὴ οὐ is used in combination with the subjunctive to express negative assertions with less positiveness and strength, and is to be translated by *indeed not, perhaps not*, and explained by the addition of an omitted verb, as ὅρα, and the like : thus, ἀλλὰ μὴ οὐκ ἢ διδακτὸν ἡ ἀρετή, *but virtue may perhaps not be to be taught.*—ἡμῖν δὲ μὴ οὐδὲν ἄλλο σκεπτόμεν ἢ, ἢ ὅπερ νῦν δη ἐλέγομεν,

but perhaps nothing else may be to be examined, than what we just now mentioned. In the same manner is μή οὐ used also in combination with the participle to strengthen the sense of μή, and to render it more distinct and prominent; as, δυσάλητος γὰρ ἂν εἶην, τοιάνδε μή οὐ κατοικτείρων ἔδραν, for I should be unfeeling, were it possible for me not to pity, &c.]

[Of the Tenses and Moods.

TENSES.

1. GENERAL REMARKS.

1. In order to define accurately, and understand correctly the peculiar signification of each tense, it is necessary that, besides the idea of *time*, regard should also be had to the *stage* or *period* of the action which is expressed in the verb. For, as the time admits of being resolved into *three divisions*, being either *past*, *present*, or *future*; so the action also, considered as such, appears in a *three-fold relation*, and must be conceived either as *completed* and *finished*, or as *developing* and *forming*, or as *at the moment of beginning* and *coming on*.

2. Now, both the point of time and the stage or period of the action are indicated in the verbal forms which we denominate tenses, and hence the peculiar idea of each individual tense cannot be properly understood, unless at the same time a correct conception be entertained of the relation which intervenes between the time and the action.

3. But the action in each of its three relations can fall into each of the three divisions of time; and hence arise three times three, or *nine* tenses, which we shall here develop according to their idea, illustrated with examples from the Greek, and designated, as far as these will suffice, by the usual grammatical appellations.

1. The action falls into the present time,

- (A.) as completed or finished—γράφᾱ, *I have written*.—Perfect tense.
- (B.) as developing or forming,—γράφω, *I write, am writing*.—Present tense.
- (C.) as at the moment of beginning, or coming on, —μέλλω γράψαι, *I am beginning to write, am just going to write, am on the point of writing*, —Compound future, formed with the present of the auxiliary verb.

2. The action falls into past time,

(A.) as completed.—ἐγγράφειν, *I had written*.—Pluperfect tense.

(B.) as developing.—ἔγραφον, *I wrote, was writing*.—Imperfect tense.

(C.) as at the moment of beginning.—ἔμελλον γράφειν, *I was on the point of writing*.

3. The action falls into the future time,

(A.) as completed.—γγράφωσ ἔσομαι, *I shall have written*.—Future perfect tense.

(B.) as developing.—γράψω, *I shall write, or be writing*.—Simple future tense.

(C.) as at the moment of beginning.—γράψων ἔσομαι, *I shall be on the point of writing*.

4. All the tenses here specified have a positive existence in a language, although they are not completely enumerated in the Grammar, which generally passes over such as do not possess an independent form, but are produced by composition with auxiliary verbs. In Greek, there is also the *Aorist*, the signification of which we shall develop in the remarks on the individual tenses.]

[2. Use of the Individual Tenses.

1. The *Present* expresses an action which we are just now performing, as in other languages; as γράφω, *I write, or am writing* (am just now in the act of writing). The present tense is also used for assigning properties which are permanently connected with an object, or for the expression of a general sentiment, as πάντα τὰ ἀγαθὰ δίδωσιν ὁ Θεός. *God gives all things that are good*.—πολλῶν κακῶν ἀνθρώποις αἰτία ἐστὶν ὁ πόλεμος. *War is the cause of many evils to men*. Hence in this latter usage it deserves the name of the *present aorist*; for it is an acknowledged principle of universal grammar, that wherever time is signified without any farther circumscription than that of simple present, past, or future, the tense is an *aorist*.

2. The *Perfect* denotes an action as completed in past time, but continued in its consequences, or attendant circumstances, to the present; as γεγάμηκα, *I am married* (i. e. I have been and still continue married:) whereas ἐγάμησα, the *aorist*, signi-

flies *I was*, or *have been*, *married*, without indicating whether the relation still subsists. Hence the perfect is generally used to denote a lasting and permanent state, or an action finished in itself, and it therefore often occurs in Greek where in English we use the present : as ἀμυνέεισθας, *thou protectest*, (i. e. *thou hast protected and still dost continue to protect*). The continued force of the perfect accompanies it through all the moods ; as, εἶπον, τὴν θύραν κλειεῖσθαι, *they gave directions for the door to remain shut*. τὸ ἀγκύριον ἀνεσπασθῶ, *let the anchor be weighed and remain so*. τεθναθί, *lie dead*. τεθναίην, *may I be dead*, &c.

Several perfects are always used to denote only the finished action whose effect is permanent ; and therefore in English are translated by the present of some other verb, which expresses the consequence of the action contained in the Greek verb ; thus, from καλέω, *I name*, we have κέκλημαι, *my name is, I am called* : from κτάομαι, *I acquire for myself*, κέκτημαι, *I possess* (i. e. *I have acquired, and the acquisition continues mine*) : μνάομαι, *I recall to my own recollection*, μέμνημαι, *I remember, I am mindful*.

3. The aorist, on the contrary, only denotes generally an action or occurrence of the past, without determining the period of its termination, and without leaving the mind any room to dwell upon it : thus, ἐκτίσθη ἡ πόλις can be said of any town ; on the contrary, ἔκτισται ἡ πόλις only of a town which has just been built, or which now exists in its finished state. Hence the name of this tense, (ἀορίστος χρόνος,) the time being *undefined*, and no reference being to any fixed period.

As the aorist merely denotes an action of the past, undefined as to the period of its termination, and which does not leave the mind any room to dwell upon it, hence arises the usage of making the aorist often refer to a *quick* or *momentaneous* action, examples of which occur on almost every page of the Greek writers ; as τοὺς πελταστὰς ἐδέξαντο οἱ βάρβαροι, *the barbarians received (a momentaneous action) the targeteers*, καὶ εἰς φυγὴν ἔτρεψαν, *and put them quickly to flight*.

As the aorist does not definitively mark the point of time when an action was performed, but only denotes generally that something has taken place at some period or other of the past, the Greeks use it also to indicate that something has occurred repeatedly at different periods, or that something is wont to take place. Such an aorist is translated in English by the present, or by the auxiliary verbs, *to be wont*, *to use*, &c. as Σωκράτης ἐδίδαξεν τοὺς μαθητὰς ἀμισθί. *Socrates was wont to teach his disciples without any charge*. Τὰ ἄστρα ἐν τῇ νυκτὶ οἱ

Θεοὶ ἀνέφηναν. *The Gods cause the stars to appear above our heads in the night-season, (i. e. always do this.)*

4. The Future tense expresses an action which is to be performed at a future period. Yet in Greek an accurate distinction must be observed between the *simple* future and that *formed with μέλλω* and the infinitive, as the former only assigns generally something which *is to take place at one period or other of the future*, while the latter always designates an action which *is to be begun at this moment*; thus γράψω, *I shall write*, (the time when the writing is to begin being undefined); on the contrary, μέλλω γράφειν, *scripturus sum, I am on the point of writing*, (am just now going to write).

5. The *Imperfect* expresses an action in past time, continued during another past action or its accompanying circumstances. Hence it is generally used to express a continuous action, and in narrative interchanges with the aorist which denotes something momentaneous.

The imperfect not only expresses continuance of action, but also, in consequence of this, *what is customary*. It differs from the aorist, however, in this latter signification, in that the aorist denotes what is *always* customary; the imperfect what was customary during a specified period of time.

In many verbs, from the poverty of external forms, the established distinction between the aorist and imperfect has disappeared. Thus, forms of the imperfect, as ἦν, ἔφη, ἔχλυε, ἔξετο, &c. are also used in the signification of aorists, which are partly not extant, partly less usual in these verbs. In the same manner also, aorists, as ἔστη, ἦλθε, ἔδου, &c. frequently stand in the signification of the imperfect.

6. The *Pluperfect* denotes an action, which was already completed when another began, or while another continued. It is therefore to the Past, what the Perfect is to the Present; and as the Perfect is frequently rendered into English by the Present, so the Pluperfect is often rendered by the English Imperfect; as, ἐδεδοίκεν, *I was afraid* (i. e. I had been and still continued afraid.)

7. The *Paulo Post Futurum*, or *Third Future Passive* as it is sometimes styled, is properly, both in form and signification, compounded of the Perfect and Future; and, as the Perfect often signifies a continued action, this meaning remains in the Third Future, as ἐγγεγράφεται, *he shall continue, or stand, enrolled*. Consequently, this is the natural future of those perfects which have acquired a separate meaning of the nature of the present; as, ἀλείπεται, *he has been left, he remains*; ἀλείψεται, *he shall have been left, shall remain*; but λειπθήσεται, *he will be left, or*

deserted. So *κέκτημαι*, I possess; *κεκτήσομαι*, I shall possess; but *κτήσομαι*, I will acquire.

In some Verbs the Third Future has a peculiar import: either, 1st. *It shall, I will*, as *τεθάψεται*, he shall be buried; or 2d. a hastening of the action, as *φράζε καὶ πεφράζεται*, speak and it shall be accomplished immediately. In this usage, the Third Future is used to express the rapidity of an action, by taking, not the beginning of it, but its completion, and the situation resulting from it. It is on this latter acceptation that its name of Paulo Post Futurum (*what will take place a little while after the present*, i. e. *futurum paulo post præsens tempus*) rests.

The Attics employ the Third Future Passive of several Verbs, as a simple Future Passive; as in *δέω*, to bind; *παύω*, to cause to cease; *κόπτω*, to cut, &c.

8. Although the Greek language is richer than any other in independent forms, nevertheless a circumlocution is also frequently made use of by means of the auxiliary verbs *εἶναι*, *κυβεῖν*, *ὑπάγειν* and *ἔχειν* in connection with a particle, partly to supply deficient or to avoid inharmonious forms, partly to strengthen the signification. Thus, the subjunctive and optative of the perfect, both in the passive and active, are formed with *εἶναι* and the perfect participle, the independent forms being only very rarely used. But such circumlocutions frequently occur, particularly with the poets, even in the place of forms which are altogether usual, for the sake generally of strengthening the signification; as, *ἔχων ἔστί*, more emphatical than *ἔχει* alone, &c. Of the circumlocutions formed with *ἔχειν*, those chiefly are to be remarked which express the idea of the continuous action; as, *τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα κηρύξαντα ἔχειν* (for *κηρύξαι*) *such a command they say the good Creon has issued*, (and it still continues.) This kind of circumlocution, particularly with *εἶναι*, is very common in many writers, as for example Herodotus, who often employs it instead of the simple verbal form.]

Of the Moods.

1. In simple propositions, the use of the *Indicative* is the same in all languages, as every thing which really exists, and every general sentiment pronounced unconditionally, must be designated by this tense.

2. The *Subjunctive* denotes the *conditional* and *dependent*, i. e. any thing which, in order to become real, requires the intervention of something else. From this general principle regulating its use are deduced the following shades of meaning, expressed by the same mood.

- (A.) It is used in *encouraging* and *exhorting* in the first person plural, and in *warning* and *prohibiting* in the second person; because the performance of the action still *depends* upon the will of the person to whom the address is made; as, ἴωμεν, *let us go*.—μηδενὶ συμφορὰν ἐνειδίσης, *reproach no one with misfortune*.
- (B.) It is used to express something undecided with respect to its issue, and consequently dependent, 1. in questions implying doubt; as, ἐγὼ τί ποιῶ; *what am I to do?*—εἴπωμεν ἢ σιγῶμεν; *are we to speak, or remain silent?*—2. In negative propositions chiefly with οὐ μή, when something is not likely to be positively denied, but is only stated as unlikely to occur. In this case we commonly translate the subjunctive by the *future*; as, οὐ μὴ εἴπω, *I will not say*.—ἐὰν τοὺς φίλους κρατῆς εὖ ποιῶν, οὐ μὴ σοὶ δύνωνται ἀνέχειν οἱ πολέμιοι, *if you surpass your friends in conferring favours on them, your enemies will not be able to withstand you*.

3. The *Optative* denotes a thing purely imaginative, a mere human conception, abstracted from all reality and condition. Hence its use in simple propositions is very common and diversified, although it admits of being reduced to the following cases.

- (A.) Every occurrence which in and of itself is conceived as possible (whether the imagination employs it as an expectation, a hope, an apprehension, or as a merely assumed case) is expressed by the optative, usually in combination with the particle ἄν. In English we translate such an optative by the addition of the auxiliaries *may, can, might, could, would, should, &c.* as ἴσως ἂν τινες ἐπιτιμῆσαιαν τοῖς εἰρημένοις. *Some perhaps might find fault with the things that have been said*.—οὐκ ἂν ἀνασχοίμην, *I should not endure*.
- (B.) In the same light must the optative be considered, when it is used to express requests, commands, and even positive assertions, where with us it is, for the most part, translated by the imperative or the future. For in this usage there is couched merely a milder and more refined form of expression, chiefly adopted by the Attics,

wherein we advance that which might be pronounced unconditionally and positively, merely as our own opinion and idea, and consequently do not anticipate the judgment of others. This peculiar usage is based upon the political equality of the Greeks, and more particularly that of the Athenians. Thus οὐκ ἂν ἀποφεύγοις τὴν νόσον, *you will not escape the disease*, (literally, *possibly you might not escape*)—λέγοις ἂν ἃ δεῖ λέγειν, *speak what you ought to speak*, (literally, *perhaps you might speak*).

- (C.) The optative is also used for the expression of a *wish*, (for a wish is the idea that something can be, united with the desire that it may be), sometimes accompanied by the particles εἰ, εἴθε, εἰ γάρ, ὥς, and sometimes without them: as, καλὴν σοὶ θεοὶ δίδοιεν τύχην, *may the gods give you prosperity*.—ὦ παῖ, γένοιτο πατρὸς εὐτυχέστερος, *O my son, may you be more fortunate than your father*.

Use of the Indicative, Subjunctive, and Optative in Dependent Propositions.

PRELIMINARY REMARKS.

Use of the Particle ἂν.

1. The particle ἂν, is synonymous with the Epic *νε* or *κέν*, and imparts to the verbal expression, which it accompanies, the accessory idea of *conditionality*, i. e. it denotes that the thing of which we discourse is conceived as dependent upon certain circumstances. The use of this particle is therefore extremely various, as it is applied in all cases where a thing or an idea is not to be expressed absolutely and of itself, but as dependent on contingencies, consequently as uncertain, doubtful, difficult, probable, or generally as possible. Hence ἂν is frequently associated with other particles, to limit or modify their sense. On the use of ἂν in independent propositions, the following must be observed:

- (A.) In connection with the *optative*, with which in the common language it is most frequently employed, ἂν denotes that the mere idea expressed by the optative is

also conceived in a relation to reality, i. e. as realizing itself under certain circumstances ; thus, οὐκ ἀνασχοίμην, *I cannot possibly endure* (the enduring appears to me impossible in and of itself, without any regard being paid to existing circumstances, or the operation of contingencies) ; on the contrary. οὐκ ἂν ἀνασχοίμην, *I should not endure*, (the circumstances would not be of that kind that I should endure.)

- (B.) In connection with the *subjunctive*, ἄν is used in simple propositions only by Homer and the poets, to denote that an event will be realised merely through existing circumstances ; thus, ᾗς ὑπεροπλήσει τὰχ' ἂν ποτε θυμόν ὀλέσσει. (*Hom. Il. α. 205.*) *through his pride it will happen that he will soon lose his life*, (ὀλέσσει would express the loss of life as a positive assertion without regard to existing circumstances ; but ὀλέσσει ἂν implies that the loss of life is conceived in a purely objective sense, and as the consequence of pride.)—In like manner (*Il. α, 182.*) τὴν μὲν ἐγὼ σὺν νῆϊ τ' ἐμῇ καὶ ἐμοῖς ἐτάροισιν πέμψω, ἐγὼ δὲ κ' ἄγω. Here the future πέμψω designates the positive subjective assertion, but ἄγω καὶ a case brought about by circumstances. The English translation of such a subjunctive by the future, by no means accurately corresponds to the true sense, but a nearer approximation to it is furnished by the construction *it will happen that*.

- (C.) In the connection of ἄν with the *indicative*, a distinction must be made between the different cases : 1. ἄν is only very seldom joined to the indicative of the present and future, to soften the positive assertion and to invest it with an air of uncertainty ; as, οὐκ οἶδ' ἄν, *I dont exactly know, I dont rightly know*.—οἶμαι ἄν, *I should suppose*—κινδυνεύει ἄν εἶναι, *It would seem to be*.—In this manner Homer frequently uses ἄν in connection with the future, as (*Il. χ', 42.*) τὰχα κέν τ' κύνες καὶ γυπες ἐδονται. *Soon perhaps will the dogs and vultures devour him*.—(*Il. δ'. 76,*) καὶ κέ τις ᾧδ' ἐρέει, *and thus perhaps some one will say*.—Also ἄν sometimes appears with the indicative of other tenses in the same signification ; as, (*Xen. Cyrop. 7. 1. 38,*) θνθα δὴ ἔγνω ἂν τις ὅσου ἄξιον εἴη τὸ φιλεῖσθαι ἀρχόντα ὑπὸ τῶν ἀρχομένων. *Then one might see, &c.* 2. With the indicative of preterites, particularly of the imperfect and the aorists, ἄν denotes that an action has not taken place merely once and at the same definite period, but as often as

circumstances occurred to occasion it ; hence in English translation we either express it by adverbs, as *generally, usually*, or by verbs *to be wont, to use*, or, according to an idiom, not unlike the Greek, by *would* ; as, ὅπως ἔλθοι εἰς ἄλλην οἰκίαν, ἀπελαύνετ' αὖν. *As often as he came to any other dwelling, he used to be driven away.*—εἴτ' οὐκ εἶχον αὖν, *then again I would have nothing, used to have nothing.*

- (D.) Sometimes αὖν is joined even to the *imperative*, to 'soften the positiveness of the expression contained therein ; as, ἔδρασ' αὖν, εὖ τοῦτ' ἴσθ' αὖν, *I should have done it, that you may well suppose.*
- (E.) When αὖν is joined to the *infinitive* or *participle*, the event expressed in the verbal form is represented by it as *conditional* and *merely probable* ; as, ἐνόμιζον ῥαδίως αὖν σφίσι τ' ἄλλα προσχωρήσειν, *they thought that the rest would readily surrender to them.*—εὕρισκω ταύτην αὖν μόνην γενομένην τῶν μελλόντων κινδύνων ἀποτροπὴν, *I find that this would be the only way of averting the dangers which threaten.*

Interchanged use of the Indicative, Subjunctive, and Optative,

IN

SUPPLEMENTAL PROPOSITIONS.

1. The particles made use of for assigning the *time* and *cause*, are the following : (a) for both the *time* and *cause* ; ἐπεὶ, ἐπειδὴ, ὡς, ὅτε.—(b) for the *time* alone ; ἡνίκα, ὁπότε, ἕως.—(c) for the *cause* alone ; ὅτι, διότι.

2. The following are general rules for the construction of these propositions :

- (A.) The *Indicative* always stands in direct discourse after temporal and causal particles, when the *time* and *cause* are assigned *unconditionally* and as *facts* ; as, οὐ δοκεῖ σοι τόδε προνοίας ἔργω εἰκέναι, τὸ, ἐπεὶ ἀσθενὴς ἐστίν ἡ ὄψις, βλεφάροις αὐτὴν θυρώσαι, *does not this appear to you to resemble a work of Providence, since the sight is weak, (a fact), the guarding it with eye-lids like the doors of a house?*

- (B.) The *Subjunctive* is used in a supplemental proposition, when this proposition appears as conditional, and the temporal and causal particles then receive *άν*; as, *Κύρος υπέσχετο, άνδρι εκάστω δώσειν πέντε αργυρίου μνάς, επάν εις Βαβυλωνα ήκωσι, Cyrus promised that he will give each soldier five minæ of silver, whenever they arrive at Babylon.*
- (C.) The optative stands in a supplemental proposition, when mere ideas and conceptions are assigned, consequently for the most part after temporal particles, to express not an individual circumstance, but cases of frequent recurrence; as, *ταυτα λέγων ο Σωκράτης εύ μόνον τούς συνόντας έδόκει ποιείν, όποτε υπό τών ανθρώπων όρῶντο, απέχεσθαι τών άνοσίων και άδίκων έργων, αλλά και όποτε έν έρημία είεν, έπίπερ ήγήσαιντο, μηδέν άν ποτε, ών πράττοιεν, θεούς διαλαθείν. By dint of such remarks as these, Socrates appeared to make those, who associated with him, abstain from unholy and unjust actions, not only when they might be seen, (i. e. as often as they were seen), by men, but also when they might be (i. e. as often as they were) in private, since they would entertain the conviction (i. e. would always remain under the impression) that nothing of the things which they might do (i. e. from time to time do) would ever for a moment (force of the aorist) escape the observation of the gods.*

Of the use of the Indicative, Subjunctive, and Optative in Transitive Propositions.

When a transitive verb has for its object a clause or part of a sentence, this clause is denominated a transitive proposition. Thus, *έλεγον ότι Κύρος έτέθνηκει. They reported that Cyrus was dead.* Here the clause *ότι Κύρος έτέθνηκει* is the object (or accusative) of the verb *έλεγον*. This clause therefore is called a transitive proposition, because it is reached by the action of the principal verb.

A near relation of a similar nature obtains when we take into consideration the *aim* or *intention* of an action. For here the action of the verb is evidently conceived as directed in its effect upon the intention. Thus, *Λέγω, ίνα ειδής. I speak, that you may know.* Here the intention of the action is expressed by *ίνα ειδής*, and the action itself as expressed by the

verb λέγω is evidently directed in its effect upon the intention of that action as expressed by the following clause.

Hence arise two kinds of transitive propositions, 1. Transitive Propositions for assigning the Object: and 2. Transitive Propositions for assigning the Intention.

1. Transitive Propositions for assigning an Object.

General Rule. These transitive propositions invariably take the *indicative* when any thing is expressed unconditionally or adduced as a fact; on the contrary, they have the *optative*, when we merely assign the opinions and ideas of others: thus. Πάντες ἡμολογοῦσιν ὡς αἱ μάχαι κρίνονται μᾶλλον ταῖς ψυχαῖς, ἢ ταῖς τῶν σωμάτων ῥώμας. Here κρίνονται, the indicative, marks an actual and acknowledged fact.—Τισσαφέρνης διάβαλλει τὸν Κῦρον πρὸς τὸν ἀδελφόν, ὡς ἐπισουλεῖται αὐτῷ (that he was plotting against him.) Here the optative ἐπισουλεῖται is used because it was the opinion of Tissaphernes (sincere or not is immaterial) that Cyrus was plotting against his brother.

In oblique discourse, ὅτι and ὡς are usually indeed followed by the optative; but even here the indicative enters when actual events and positive assertions are assigned. Thus, if I say, ἔλεγες, ὅτι Ζεὺς τὴν δικαιοσύνην ἐπέμψε, I indicate that I myself also believe that Jupiter did so: but if I say ἔλεγες ὅτι Ζεὺς τὴν δικαιοσύνην πέμψει, I merely state the supposition of him who said so, whether true or false.

Moreover, the indicative often stands in oblique discourse on account of the person being introduced as speaking himself, or being conceived as speaking himself in the midst of the narrative; as, Θηραμένης συμβουλευὼν τοῖς Ἀθηναίοις ἔλεξεν, ὡς χρὴ πείθεσθαι Λακεδαιμονίοις καὶ τὰ τεῖχη περικυβεῖν. Here χρὴ, the indicative, introduces Theramenes as speaking himself.

11. Transitive Propositions for assigning the Intention.

General Rule. The particles made use of for assigning the intention are ἵνα, ὅπως, ὅφρα, ὥς, ἕως, and μή. These intentional particles are joined with the *subjunctive* when the verb of the principal proposition (the leading verb in the sentence) is a *present* or *future*; on the contrary, with the *optative*, when it is a *past* tense.

Illustration. The following remarks will serve to establish the truth of this rule. The *intention* is an idea, existing in the mind of the agent, of a result to be effected by the action. The accomplishment of the intention is made strictly conditional by the action, that is, the intention can only be accomplished by the action. Hence the intention really exists only so long as the action either is performed or is to be performed, and must therefore in this case, after a present and future, be expressed in the subjunctive. But if the action has been performed, the intention no longer exists, but the idea only remains that it was performed with a certain intention, and therefore in this case, after a past tense, the optative must be used.

Examples under this rule. Λέγω ἵνα εἰδῆς, *I speak, that you may know.*—ἔλεξα ἵνα εἰδείης, *I spoke that you might know.*—περιμενῶ, ἕως ἀνορθῇ τὸ δεσμωτήριον, *I will wait until the prison be opened.*—περιμενόμεν ἕως ἀνοιχθῇ τὸ δεσμωτήριον, *we waited until the prison should be opened.*

Use of the Indicative, Subjunctive, and Optative, in Relative Propositions.

1. The words made use of for designating relation are the relative pronouns ὅς, ὅστις, οἷος, ὅσος, &c. and relative particles, as οὗ, ὅπου, ἐνθα, ἐνθεν, ὅθεν, ὅποι, ὅπως, ὡς, ἵνα, &c.

General Rule. The *Indicative* enters the relative proposition in all cases wherein any thing is expressed unconditional-ly and as a fact, even in narrative also, where the optative might be expected; the *Optative* is used to designate a mere idea, chiefly therefore in assigning not a single and definite, but a frequently repeated, action; the *Subjunctive* stands after relatives in mentioning present and future things, to express an assumed case or existing intention; and, in this last case, the particle ἄν, in Attic prose, always and generally with Epic writers and the Attic poets, accompanies the relative.

Hence we deduce the following observations. 1. The *Indicative* stands in the relative proposition, when the verb of the principal proposition is a preterite, present, or future, and an event is expressed as definite and unconditional. 2. The *Optative* stands in the relative proposition after a preterite, present, or future, to express mere thoughts and ideas: 3. The *Subjunctive* can only stand after the present, or future, and that under the above mentioned conditions.

Imperative.

1. The *Imperative* denotes that the action expressed in the verb is required to take place or not to take place ; consequently that, in the conception of the person requiring, it appears as necessary.

2. Hence in Greek, as in other languages, the imperative is used in *accosting, requesting, commanding, exhorting, &c.* Finally, it stands in the present when the action is conceived as continuous or permanent ; and in the aorist, when as transient or momentaneous. Hence the imperative of the present occurs most frequently when an action already begun is to be continued ; the imperative of the aorist, when one not yet begun is to be undertaken ; as *Θάρρει, ὦ φίλε!* *keep up your spirits my friend !*—*Ἄκουσον τοίνυν, ὦ Κροῖσσε,* *hear then, O Cræsus.*

3. If the requisition is to be expressed negatively, as a *prohibition, or dissuasion*, the negative *μή* must always be used. In this case also the imperative stands in the present, when the action is conceived as permanent, consequently always when being begun it is to be discontinued. On the contrary, instead of the imperative of the aorist which should enter when the action is conceived as momentaneous, therefore principally, when an action not yet begun is to be omitted, the Attics, at least, commonly use the subjunctive of the aorist : thus, *μή μοι ἀντίλεγε* refers to the contradiction having already begun : “ *Dont be contradicting me :*” whereas *μή μοι ἀντιλέξης* is used when the contradiction is to be prevented. So *μή κλέπτε* and *μή κλέψῃς*, the former a general dissuasion from theft, the latter in reference to a particular and individual case.

4. The Greeks form also an imperative of the perfect. Such an imperative denotes either a *permanent state* ; or it refers merely to the recollection of some past occurrence, and is used in assuming that a past action has been performed at a different time or in a different manner from what is really the fact ; or it indicates generally a perfectly finished action.

5. The imperative following *οἶσθ' ὅτι, οἶσθ' ὅ; οἶσθ' ὡς*, is to be explained elliptically in the same way as the English constructions of this kind, wherein the imperative, which follows in the Greek, precedes ; as, *οἶσθ' ὅ δρασον* ; *do, you know what ?*—*οἶσθ' ὡς ποιήσον* ; *make it, you know how ?*

The *Infinitive Mood* has already been considered under the Syntax, to which the Student is therefore referred.

PROSODY.

[PROSODY, in its common acceptation, treats of the quantity of syllables in the construction of verses. In the ancient Grammarians, προσῳδία applies also to accent.]

The vowels ε, ο, are naturally short; η and ω naturally long; but α, ι, υ are called doubtful, being long in some syllables, and short in others. The quantity of syllables is determined by various methods:—]

1. POSITION.

A short vowel, or a doubtful vowel, before two consonants or a double letter, is almost always long; as δεινὴ δὲ κλαγγή, αὐτὰρ ἔμε Ζεὺς κατὰ φρένα, πολλὰς δ' ἰφθίμους. Hom.

[This rule holds good in epic poetry, except in some proper names, and in words which could not be used in any other situation in the verse. The following exceptions to the rule must be attended to in scanning the *Dramatic writers*.

1. A short vowel before a soft mute, (π, κ, τ,) or an aspirate mute, (φ, χ, θ,) followed by a liquid, (λ, μ, ν, ρ,) and also before the middle mutes (β, γ, δ,) followed by the liquid ξ, is much rather left short than lengthened by the Attic poets.

2. A short vowel before a middle mute, followed by λ, μ, ν, is almost always long. In Euripides such syllables are always long; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.

A short vowel before two consonants, neither of which is a liquid, or before two liquids, is always long; as,

ὅς πολλὰ δὴ καὶ τῶνδ' ἐγενναίω πατρί. Eurip.

A short vowel is sometimes made long before a single liquid, which should be pronounced as if written double; as ἔλαβε pronounced ἔλλαβε; ἐλῶρια pronounced ἐλλῶρια.

A short vowel ending a foot, before ξ in the beginning of the word following, is sometimes lengthened in the dramatic poets; as,

τοῦτ' ἔστιν ἤδη τοῦργον εἰς ἔμε ῥέπον.
σὺ δ' οὐκ ἀνέξει; χρεῖν σ' ἐπὶ ῥητοῖς ἄρα.

Eurip. Supp. 461.

This license is of course employed only when the short syllable is the *last* of a foot: when it is the *first* of a foot it is

left short (since even in the odd places of the verse an iambus is preferable to a spondee); but that the lengthening depends on the power of the inceptive β , and not merely on the force of the *ictus metricus*, is evident from the fact that a short syllable cannot be so lengthened, in the iambic trimeter, before any other single consonant.]

A short syllable is often made long, when the next word begins with a digammated vowel: as $\epsilon\varsigma\ \omicron\iota$, for $\text{F}\omicron\iota$, Hom.; $\mu\epsilon\lambda\alpha\nu\omicron\varsigma\ \omicron\iota\nu\omicron\iota\omicron$, for $\text{F}\omicron\iota\nu\omicron\iota\omicron$, Hom.; $\omicron\upsilon\delta\epsilon\ \omicron\upsilon\varsigma$, for $\text{F}\omicron\upsilon\varsigma$, Hom. [In many instances, however, there is no need of having recourse to the insertion of the digamma, but the lengthening of a short syllable may be explained by the doctrine of the cæsural pause, that is, the pressure of the voice on the syllable in question, or, as it is sometimes called, the *ictus metricus*. (vid. Observations on the Cæsura.)]

2. ONE VOWEL BEFORE ANOTHER.

One vowel before another does not suffer elision, as in Latin, at the end of a word, unless an apostrophe is substituted. [For farther remarks on elision, see in general, Appendix B.]

One vowel before another or a diphthong is short, unless lengthened by poetic licence; as $\pi\omicron\lambda\upsilon\acute{\alpha}\lambda\omicron\varsigma\ \pi\omicron\lambda\acute{\epsilon}\mu\omicron\iota\omicron$, Hom. $\text{Ταλ}\alpha\iota\omicron\nu\iota\delta\alpha\omicron\varsigma\ \acute{\alpha}\nu\acute{\alpha}\kappa\tau\omicron\varsigma$, Hom.

A long vowel or a diphthong is mostly short when the next word begins with a vowel; as $\omega\varsigma\eta\ \acute{\epsilon}\nu\ \epsilon\iota\alpha\rho\iota\eta\ \theta\tau\epsilon$, Hom. $\eta\mu\epsilon\tau\acute{\epsilon}\rho\omega\ \acute{\epsilon}\nu\ \omicron\iota\kappa\omega$, $\acute{\epsilon}\nu$. Hom.

Obs. A long vowel or a diphthong may be considered as consisting of two short vowels. If the latter is supposed to suffer elision, the former will of course remain short; as $\omicron\iota\kappa\omega\ \acute{\epsilon}\nu$.

3. CONTRACTION.

A contracted syllable is always long, as $\theta\phi\iota\varsigma$, $\theta\phi\iota\varsigma$; $\iota\epsilon\rho\acute{\omicron}\varsigma$, $\tau\rho\acute{\omicron}\varsigma$.

Two successive vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus $\theta\epsilon\acute{\omicron}\varsigma$ becomes a monosyllable, $\chi\rho\upsilon\sigma\acute{\epsilon}\omega$ a dissyllable, and in $\eta\ \lambda\acute{\alpha}\theta\epsilon\tau'$, $\eta\ \omicron\upsilon\kappa\ \acute{\epsilon}\nu\theta\eta\sigma\epsilon\nu$, Hom. $\eta\ \omicron\upsilon\kappa$ are pronounced as one syllable (*youk*.)

3. COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as $\acute{\alpha}\tau\iota\mu\omicron\varsigma$ from $\epsilon\tau\iota\mu\eta$, $\phi\upsilon\gamma\eta$ from $\epsilon\phi\upsilon\gamma\omicron\nu$.

A , privative, is short, as $\acute{\alpha}\tau\iota\mu\omicron\varsigma$; but long in $\acute{\alpha}\theta\alpha\nu\alpha\tau\omicron\varsigma$.

A , $\epsilon\rho\iota$, $\beta\rho\iota$, $\delta\upsilon\varsigma$, $\zeta\alpha$, are short, as $\zeta\acute{\alpha}\theta\epsilon\omicron\varsigma$.

Penultima of Nouns and Adjectives increasing in the Genitive.

GENERAL RULE.

The doubtful vowels in the penult. of Nouns and Adjectives increasing in the Genitive, are for the most part short.

A is short, as σώματος. Except in

The Doric Genitive, as Ἀτρεΐδαο, μουσᾶων for μουσαίων.

Κέρας, κέρατος; [vid. page 45.] κράς, κρατός; ψᾶρ, ψαρός; θώραξ, θώρακος; ἰέραξ, ἰέρακος; κόρδαξ, κόρδακος; νέαξ, νέακος; ῥᾶξ, ῥαγός; σύρφαξ, σύρφακος; Φαίαξ. Φαίακος; [and in general all Nouns ending in αξ pure,] are long.

Genitives in ᾶνος, as τιτάν, τιτᾶνος, except τάλᾶνος and μέλανος.

[The Dative Plural of Nouns which have the penult. of the Genitive Singular long; as γιγᾶσι, πασι, τυψᾶσι. But α is short when the Dative is formed by syncope; as ἀνδρᾶσι, πατρᾶσι, μητρᾶσι. vid. page 46.]

I is short, as ἔρις, ἔριδος. Except in

Words of two terminations, as δελφίν, δελφίς, δελφίνος.

Monosyllables as δις, δινός; but Δίς, Διός, τίς, τινός, are short.

Nouns in ις, ιθος; ιψ, ιπος; ιξ, ιγος; ιξ, ικος; as ὄρνις, ὄρνιθος; τέττιξ, τέττιγος; μάστιξ, μάστιγος; φοίνιξ, φοίνιχος (yet always Ὀρηίχης in Homer.)

But in ιψ, ιθος; ιξ, ιχος, ι is generally short, χέρνιψ, χέρνιθος; θρίξ, τριχος; στιξ, στιχος.

Υ is short, as πῦρ πυρός. Except in

Words of two terminations, as φόρκυν and φόρκυς, with κήρυξ, κήρυκος.

Γρυψ, γρυπός; γυψ, γυπός, are common.

Penultima of the Tenses of Verbs.

The quantity of all Tenses generally remains the same as in the Tense from which they are formed; as from κρινω are formed ἐκρίνον κρινομαι, ἐκρινόμην; from κρινῶ are formed κέκρινα, κέκριμαι, ἐκρίθην.

The Perfect follows the quantity of the First Future, as φύω, φύσω, πέφυκα.

Verbs in πτω,—except those in υπτω, and πίπτω and ῥίπτω,—shorten the penultima of the Perfect.

In the Attic reduplication the penultima is short, as ὀρύττω, ὀρύττωχα, ὀρώρωχα.

The *Perfect Middle* follows the quantity of the *Second Aorist*, as ἔτυπον, τέτυπα; except βέβηθα, ἐβήγα, κέκρυχα, κέκρυγα, μέμνηκα, πέπρωγα, πέφρικα, τέτριγα, &c.

The doubtful vowels before σι are long, as τετύφασι, δεικνύσι. [*vid.* pages 36 and 153.]

In the *First Aorist Participle*, ασα is long.

[In the *Second Conjugation* α is short, except in the *Third Person Plural* of the *Indicative Mood*, the *Subjunctive Mood*, and the *Participles* of the *Active Voice*; ἴσταμεν, ἴστασθι, ἴστασθαι, ἴστασο, &c.]

In the *Ionic dialect* α is short in the penult. of the *præter Tenses*, as γεγάα, γεγάως; in the *Third Person Plural* of the *Passive Voice*, as ἔαται, δεδήατο; in the *Second Person* of the *First Aorist Middle*, as ἐξευξάο. But the *Ionic α*, in Verbs in αω, is long when it is preceded by a long syllable, as μενοινάα.

In polysyllabic words of the *Fourth Conjugation* υ is short, except in the *Singular Number* of the *Present Tense Active Voice*, and in the *Third Person Plural*, as ζεύγυμι, ζεύγνυσι, &c. In dissyllables it is always long, as δουθι, ἔδουτε, δύναι, &c.]

In the *First Future* α, ι, and υ, followed by σω, are short; as θαυμάζω, θαυμάσω; νομίζω, νομίσω; κλύζω, κλύσω.

But αω is long from Verbs in αω preceded by a vowel, or in ραω, as θεάω, θεάσω; δράω, δράσω. ἰσω and υσω are long from Verbs in ω pure, as τίω, τίσω; ἰσχύω, ἰσχύσω.

Liquid verbs have the penult of the future short, of the 1st aorist active long; as κρινώ, κρινω, ἔκρινα (and hence ἐκρίναμην, &c.)

The *Second Aorist* has the penult always short, as ἔτρεχον, ἔλπιον, ἔφύγον, ἔκασμον, &c.

[CUSTOM OR AUTHORITY.]

[In the *Superlative* α is always short, as ἀνόστᾱτος.]

The penult. of Verbs in ανω is short; αὐξάνω, however, is sometimes lengthened, and φθάνω always in Homer, but in the Attic writers it is short. ἰκάνω is always long.

The penult. of the *Present* and *Imperfect* of Verbs in αω is short by nature, but it may be made long by poetic licence, or by the insertion of the digamma.

Nouns in αων have the penult. long, whether their increment be long or short, as Ποσειδάων, Μαχάων.

Neuters in αων have the penult. short, as ὄργανον, δρέπανον.

Proper names, and names of stones in *ατης*, have the penult. long, as *Εὐφράτης*, *Ἀχάτης*, except *Γαλάτης*, *Δαλμαῆτης*, *Εὐρυβάτης*, and a few others.

The penult. of patronymic Nouns in *αδης* is short, as *Πηληϊάδης*.

Most proper names of females in *αις* have the penult, long, as *Ναῖς*, *Λαῖς*; but masculines in *αις* are short, as *Καλαῖς*, *Θηβαῖς*.

The penult. of Adverbs in *ακις* and *ακι* is short, as *πολλᾶκις*, *τοσσᾶκι*.

In numerals the *α* is long, as *τριακόσιος*; and also in Verbals in *ασις*, *ασιμος*, *ατος*, *ατης*, *ατικος*, derived from Verbs in *αω*; as *κράσις*, *ἰασιμος*, *θεᾶτος*, *ἰατης*, *θεατης*, &c. but in Nouns derived from Verbs of other Conjugations the *α* is short, as *δυνάτος*.

Ἀνήρ has *α* in the Nominative common, but in the oblique Cases and its compounds it is long.

Verbs in *ιω* have the penult. sometimes long, and sometimes short. Also Verbs in *ίνω*, as *εἰνῶ*, *φθίνῶ*. These are long in Homer, but short in the tragedians.

Nouns in *ια* have the penult, always short in the Attic writers, except *καλία*, *κονία*, and *άνία*, where it is commonly long.

Obs. In Homer many words in *ιη* occur with the penult. long. This appears to be a crasis from the old form in *ιην*.

Nouns in *ιτης* and *ιτις* have the penult. long, as *πολιτης*, *νεφριτις*; except *κρίτης*, *κτίτης*.

Patronymics, and most other Nouns in *ινη*, have the penult, long, as *Νηγίνη*, *ἄξινη*; except *εἰλαπίνη*, and feminine Adjectives formed from masculines in *ινος*, as *μυρρίνη*, *κεδρίνη*.

Derivatives in *ισις*, *ιτος*, are short, as *κρίσις*, *ἀκρίτος*, &c.; so in *ιχς* and *ιμος*, as *πρακτικός*, *νόστιμος*. But those in *ιμα* vary according to the quantity of the penult. of the words whence they are derived, as *κρίμα* from *κεκρίμαι*; *χρῆμα* from *χρίτω*.

Comparatives in *ιων* have the penult. long in Attic, short elsewhere.

The penult of Verbs in *υνω*, *υρω*, *υχω*, is mostly long; as, *ἰθύνω*, *κύρω*, *βρῦχω*; but in the Tenses derived from the Future it is short; as, *κύρω*, *μαρτυρέω*.

Polysyllables in *ύνη*, as *γῆθοσύνη*; some Nouns in *υτης*, as *βραδύτης*; diminutives in *υλος*, as *μικκύλος*; and numerous Adjectives in *υνος* and *υρος*, have the penult. short.

The penult is short also in Verbals in *ύσις*, as *λύσις*; *φύσις* *χύσις*, &c. but it is long in those in *υμά*, *υμός*, *υτήρ*, *υτωρ*; as, *λύμᾶ*, *χυμός*, *βυτήρ*, *μηνυτωρ*, &c. and in the greatest part of those in *υτός*, *υτής*, *υτίς*, as *κωκύτός*, *βυτός*, *πρεσβυτής*, *πρεσβυτίς*.]

QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a word.

A, I, Y final are short. Except

A long.

Nouns in *δα, θα, ρα, εα, ια*, and polysyllables in *αια*, as *κεραία*; with *εὐλάχα, λάθρα, and πέρα*. But *διά, ἰα, μία, πότνια, βασίλεια*, (*a queen*) and also *ἄγκυρα, ἄκανθα, γέφυρα, Κέρκυρα, ὄλωρα, σκυλοπένδρα, σφύρα, τανάγρα*: compounds of *μετρῶ*, as *γεωμέτρα*; *ρα* preceded by a diphthong, as *πειρά*, except, *αὔρα, λαύρα, πλευρά, σαῦρα*; are short.

Duals of the First Declension, as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία, ἡμετέρα*.

Nouns in *εία* from *εύω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *ευς*, generally in the Attic dialect.

Vocatives from proper names in *ας*, as *Λινεία, Πάλλα*.

The Doric *α*, as *ἁ παγὰ* for *ἡ πηγὴ*, *βορέα* for *βορέου*. But the Æolic *α* is short, as *νυμφᾶ φίλη*, Hom. Hence the Latin Nom. in *α* is short.

I long.

The names of letters, as *ξι*; with *χι*.

The Paragoge in Pronouns and Adverbs, as *ἐντοσί, νυνί*: except the Dative Plural, as *σοῖσι*.

The Attic *ι* for *α, ε, or ο*, as *ταυτί* for *ταῦτα*, *ὅτι* for *ὅδε*, *ταυτί* for *τοῦτο*.

[Adverbs formed from nouns, and ending in *ι*, have the *ι* either long or short, but more commonly short; such as *ἀμοχθί, ἀμαχητί, ἀσταχτί*, &c. But those which refer to nations have the *ι* always short; as *Σχυθιστί, Ἀργολιστί*, &c.]

Y long.

The Imperfect and second Aorist of Verbs in *ύμι*, as *ἔφϋ*.

The names of letters, as *μϋ*; and fictitious words, as *υ, γρϋ*:

AN, IN, YN final are short. Except

An long: Words circumflexed, as *πᾶν*.

Oxytons masculine, as *Τισάν*.

These Adverbs, *ἄγαν, εὖαν, λίαν, πέραν*.

The Accusative of the First Declension, whose Nominative is long, as Αἰνσίαν, φιλίαν.

Ιν long: Words of two terminations, as δελφιν and δελφίς.

Ἡμῖν, and ὑμῖν, when circumflexed. [But Sophocles makes ἡμῖν, ὑμῖν; and the Epic Dialect has also ἀμμῖν, ὑμμῖν]; τῖν, Dor. for σοί; and also κόνιν. Πρίν is sometimes long in Homer.

Nouns in ιν, ινος, as ξηγμῖν.

Τν long: Words of two terminations, as φόρκυν and φόρκυς.

Accusatives from υς long, as ὄφρυν; with νυν. But when νυν is an Enclitic, as σοὶ νυν, it is short.

The Imperfect and Second Aorist of Verbs in υμι, as ἐδείκνυν, ἔφυν.

ΑΡ, ΥΡ final are short. Except

Αρ long: Γάρ and αὐτάρ are sometimes long in Homer.

Υρ long: Πῦρ.

ΑΣ, ΙΣ, ΤΣ final are short. Except

Ας long: Nominatives of Participles, as τούτας.

All Cases of the First Declension, as ταμίας, φιλίας, μούσας. But the Doric Acc. is short, as νύμφας.

Plural Accusatives in ας from the long α in the Accusative Singular of Nouns in ες.

Nouns in ας, αντος, as Αἶας; with τάλας.

Ις long: words of two terminations, as δελφίς and δελφιν.

Nouns in ις increasing long, as κνημῖς, ὄρνις; κίς, κίός. [Ὀρνις, however, has the last syllable often short in Tragedy, though always long in Comedy. Porson. *ad Hec.* 204.]

Τς long: Words of two terminations, as φόρκυν and φόρκυς.

Monosyllables, as μῦς; with κώμυς.

Oxytons making the Genitive in ος pure, as πῆχυς; though they are sometimes short, as πλεθὺς ἐπερχομένουν, Apoll. Rhod.

ι. 239: ἰχθὺς is common.

In Verbs in υμι, as ἐδείκνυς, &c.

[OF FEET.

A foot is composed of two or more syllables, strictly regulated by time.

There are three kinds of feet: some are dissyllables, some trisyllables, and others consist of four syllables.

The feet of two syllables are four.

1. A Pyrrichius consists of two short syllables; as ΣΙΣΣ.

2. A Spondæus consists of two long syllables ; as $\psi\sigma\chi\eta$.
3. An Iambus consists of a short and long syllable ; as $\gamma\epsilon\lambda\omega\varsigma$.
4. A Trochæus consists of a long and a short syllable ; as $\sigma\omega\mu\alpha$.

Feet of three syllables are eight.

1. A Dactylus consists of a long and two short syllables ; as $\eta\lambda\iota\omega\varsigma$.
2. An Anapæstus consists of two short and a long syllable ; as $\mu\epsilon\gamma\alpha\lambda\eta$.
3. A Tribrachys consists of three short syllables ; as $\epsilon\iota\epsilon\tau\upsilon$.
4. A Molossus consists of three long syllables ; as $\eta\rho\omega\delta\eta\varsigma$.
5. An Amphibrachys consists of a short, a long, and a short syllable ; as $\epsilon\mu\eta\rho\omega\varsigma$.
6. An Amphimacer or Cretic consists of a long, a short, and a long syllable ; as $\eta\gamma\epsilon\mu\omega\nu$.
7. A Bacchius consists of a short and two long syllables ; as $\nu\epsilon\eta\mu\omega\nu$.
8. An Antibacchius consists of two long and a short syllable ; as $\eta\phi\alpha\iota\sigma\tau\omega\varsigma$.

Feet of four syllables are sixteen.

1. A Choriambus consists of a long, two short, and a long syllable ; or, it is formed of a Trochee (sometimes called Choree) and an Iambus : as $\eta\mu\epsilon\tau\epsilon\rho\omega$.
2. An Antispast consists of a short, two long, and a short syllable ; or of an Iambus and Trochee ; as $\chi\lambda\omega\delta\epsilon\nu\tau\alpha$.
3. An Ionic *a majore* consists of two long and two short syllables ; or of a Spondæus and Pyrrichius : as $\kappa\epsilon\sigma\mu\eta\tau\epsilon\rho\alpha$.
4. An Ionic *a minore* consists of two short and two long syllables ; or of a Pyrrichius and a Spondæus ; as $\Delta\tau\epsilon\mu\eta\delta\eta\varsigma$.
1. A first Pæon consists of a long and three short syllables ; or of a Trochee and Pyrrich ; as $\Sigma\tau\eta\sigma\iota\chi\epsilon\rho\omega\varsigma$.
2. A second Pæon consists of a short, a long, and two short syllables ; or of an Iambus and Pyrrich ; as $\epsilon\pi\omega\nu\mu\epsilon$.
3. A third Pæon consists of two short, a long, and a short syllable ; or of a Pyrrich and a Trochee ; as $\kappa\lambda\epsilon\beta\epsilon\lambda\omega\varsigma$.
4. A fourth Pæon consists of three short and a long syllable ; or of a Pyrrich and an Iambus ; as $\delta\epsilon\phi\gamma\epsilon\nu\eta\varsigma$.
1. The first Epitrite consists of a short and three long syllables ; or of an Iambus and a Spondee ; as $\alpha\rho\iota\sigma\tau\epsilon\iota\delta\eta\varsigma$.
2. The second Epitrite consists of a long, a short, and two long syllables ; or of a Trochee and a Spondee ; as $\epsilon\upsilon\rho\epsilon\delta\epsilon\nu$.

3. The third Epitrite consists of two long, a short, and a long syllable ; or of a Spondee and an Iambus ; as $\sigma\omega\tau\eta\rho\iota\alpha\varsigma$.

4. The fourth Epitrite consists of three long and a short syllable ; or of a Spondee and a Trochee ; as $\phi\omega\nu\eta\sigma\alpha\sigma\alpha$.

To these are added.

1. A Proceleusmaticus, which consists of four short syllables ; or of two Pyrrichs ; as $\phi\iota\lambda\delta\sigma\phi\acute{o}\varsigma$.

2. A Dispondæus, which consists of four long syllables, or of two Spondees ; as $\eta\rho\alpha\chi\lambda\epsilon\iota\delta\eta\varsigma$.

3. A Dichoræus, which consists of two Trochees ; as Αγχιδαμος .

4. A Diiambus, which consists of two Iambi ; as Ἀνὰ κρητῶν .]

[OF METRES.

[A metre, or Syzygy, properly consists of two feet.

The principal metres are nine : they take their name from the appropriate or prevalent feet ; viz. 1. Iambic. 2. Trochaic. 3. Anapæstic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic a majore. 8. Ionic a minore. 9. Pæonic.

Besides these there are Asynartetes, or Inconnectibles, almost innumerable.

1. Monometer is formed of one metre, or two feet.

2. Dimeter is composed of two metres, or four feet.

3. Trimeter, called also *Senarius*, consists of three metres, or six feet.

4. Tetrameter consists of four metres, or eight feet.

Some kinds of verse are measured by single feet ; as Pentameter, which consists of five feet ; and Hexameter, consisting of six feet.

The following kinds of verse are measured by *double* feet ; viz. Iambic, Trochaic, and Anapæstic.

Verses from their ending are denominated Acatalectic, Catalectic, Brachycatalectic, and Hypercatalectic.

A verse is called Acatalectic, which contains the exact number of feet, without deficiency or redundancy.

Catalectic verse is, where a syllable is wanting at the end.

Brachycatalectic verse is, where two syllables are wanting.

Hypercatalectic verse is, where there is a redundancy of one or two syllables at the end.

The last syllable of a verse is common, except in Iambic, Trochaic, Anapæstic, and greater Ionic.]

[DACTYLIC MEASURE.]

1. Hexameters.

Hexameter, or Heroic verse, consists of six feet, the fifth of which is generally a *Dactyl*, and the sixth always a *Spondee*; each of the others may be either a *Dactyl* or a *Spondee* at the Poet's pleasure; as

Ἦς εἰ | ποῦς ὦ | τρυφε μέ | νος καὶ | θύμων εἰ | κασίου, Hom.

Sometimes in a solemn, majestic, or mournful description, the *Spondee* take place of the *Dactyl* in the fifth foot; from which circumstance, such lines are called *Spondaic*; as

Ἦ Ἀχι | λεύ, κελε | αἰ με Δι | ι φίλε | μυθή | σασθαι, Hom.

2. Pentameters.

This verse consists of five feet. The first and second may be either a *Dactyl* or *Spondee* at pleasure; the third must always be a *Spondee*; the fourth and fifth *Anapæsts*; as

Οὔτε πο | δῶν ἀρε | τῆς οὐ | τε παλαισ | μούνης, Tyrtaeus.

This is the more correct mode of scanning Pentameters. Many, however, prefer the following method; viz. the first two feet as before; then a *semifoot* or long syllable; and lastly, two *Dactyls*, followed by another *semifoot*; as

Οὔτε πο | δῶν ἀρε | τῆς || οὔτε πα | λαιμοσύ | νης.]

[IAMBIC MEASURE.]

[Of Iambics there are three kinds: *Dimeters*, consisting of two measures, or four feet; *Trimeters*, of three measures, or six feet; and *Tetrameters*, of four measures, or eight feet.

The Iambic verse at first admitted the *Iambus* only: as may be seen in the following verse of Archilochus, its inventor;

Πᾶτῃρ | Ἀρχαμβε || ἄ, περ | ὅν εκ || φρᾶσῶ | λῶγυν. ||

But as this was not only ungrateful to the ear, on account of the frequent recurrence of the same foot, but also difficult with respect to composition, the *Spondee* was admitted into the odd places, i. e. the *first*, *third*, and *fifth*, and brought with them its resolutions, the *Dactyl* and *Anapæst*, but under these limitations; the *Anapæst* is used only in the first foot, (except it be an *Anapæst* of proper names, in which case every foot except the last receives an *Anapæst*,) and the *Dactyl* only in the first and third. The *Tribrach*, however, which is only

an Iambus resolved, is found in every place except the last, which is always a pure Iambic. Hence the following rules may be deduced :—

1. The odd feet admit of a greater latitude than the even, for the latter admit only the Iambic and its resolution the Tribach.

2. The Tribrach is admissible into the five first feet ; the Spondee into the first, third, and fifth.

3. The Dactyl is admissible into the first and third places ; but observe that it is more common in the third than in the first place of the verse.

4. The Anapæst is admissible into the first place only, except it be an Anapæst of proper names. For the introduction of certain proper names, an Anapæst may be admitted into any place except the last : but observe that the whole Anapæst must be contained in the same word, and generally, so that its two short syllables may be inclosed between two longs in the same word. The Anapæst admissible into the *first* place need not, however, be included in the same word, when the time begins either with an article, or with a preposition followed immediately by its case. (*Monk. ad Soph. Elect. 4. Mus. Crit. vol. 1. p. 63.*)

Hence the following is the Iambic Trimeter scale.

[illegible]

The most frequent Cæsural pause in this species of verse, is in the middle of the third foot ; as

κίρκοι πελειῶν || οὐ μάχραν λελειμμένοι.

This is called the *Penthemimeral Cæsure*, because it falls after the fifth half-foot. The *Hepthemimeral Cæsure*, which is in the middle of the fourth foot, is also of frequent occurrence ; as

ἤκω νεκρῶν κευθμῶνα || καὶ σκότου πύλας.

There are, however, so many verses with no *Cæsura* at all, that it seems useless to enlarge here on this subject. Sometimes a line occurs which has neither of these ; but the *Cæsura* takes place at the end of the third foot in case of an elision ; or, with γ', δ', θ', μ', σ', τ', annexed to the end of the third foot. This is called by Porson the *quasi-cæsura* ; as,

Ἴδ', ὦ βροτῶν ἄριστ', || ἀνδράσων πόλιν.
Καί τοί νιν οὐ κείνος γ' || ὁ δυσστηνός πύσσε.

The first of these lines is an instance of the first species, and the second of the latter.

Occasionally the *quasi-cæsura* occurs without an elision at the end of the third foot. This was supposed by some, though erroneously, to express great agitation of mind in the speaker, and to represent that agitation : though a line in the *Œdipus Tyrannus* of Sophocles seems calculated to support the truth of that supposition ;

ὦ Ζεῦ, τί μου δρᾶσαι || βεβούλευσαι περί. *Œ. R. 738.*

The last particular worth noticing is called the *pause* by Porson, and it is under the following circumstances. If a line end with a word or words forming a cretic (~~), and a word of more than one syllable precede the cretic, the fifth foot of that line must be an iambus : as

Σωτήρι βαιν, λαμπρός ὥσπερ ὄμματι. *Œ. R. 81.*

Here ὥσπερ βλέμματι would have vitiated the metre.]

[3. TROCHAIC MEASURE.

[The Catalectic Tetrameter is the only species of Trochaic used by the tragedians in regular continued systems ; such as,

θασσῶν | ἥ μ' εἰ || χρεὴν πρῶ | βαίνων || ἰκῶμ | ἦν δ' ἰ' || ἀστῆ | ος.

This metre at first composed the whole of the dialogue, but it gradually gave place to the Iambic Trimeter : and accordingly we find it but seldom used in the remaining Greek tragedians.

A Trochaic Tetrameter Catalectic verse consists of seven feet and a Catalectic syllable, which feet are properly all Trochees. In every place, however, the Trochee may be resolved into a Tribrach.

This verse admits also a Spondee in the even places, that is, the second, fourth, and sixth, which Spondee may be resolved into an Anapæst.

short syllables ; that each Metre must end with a word ; and that the third foot of the Paræmiac must be an Anapæst.

[The most important rule of all in this metre, is that established by Bentley, in his dissertation on the Epistles of Phalaris, viz. that the last syllable of each Anapæstic verse is not common, as in Hexameters, &c. but that all the verses are considered as connected together in one continued succession, till the *versus Paræmiacus* finishes the whole, the last syllable of which may be long or short.]

The following are the scales of some of the Anapæstic Measures :—

Anapæstic Dimeter Acatalectic.

1st. Metre.		2d. Metre.	
1	2	3	4
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

A Paræmiac, or Dimeter Catalectic.

1st. Metre.		2d. Metre.	
1	2	3	4
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

Anapæstic Base, or Monometer Acatalectic.

One Metre.	
1	2
—	—
—	—
—	—
—	—

[CÆSURA.]

(From Butmann's Grammar.—Everett's translation.)

[1. Cæsura is properly the division of a Metrical, or Rhythmical connection, by the ending of a word. There is accordingly, 1st. a *Cæsura of the Foot*, 2d. a *Cæsura of the Rhythm*, 3d. a *Cæsura of the Verse*, which must be carefully distinguished, as the word Cæsura, without qualification, is generally applied to all three.

2. The Cæsura of the Foot, in which a word terminates in the middle of a Foot. is the least important. and without any great influence on the Verse, as the division into Feet is in a great degree arbitrary.

3. The Cæsura of the Rhythm, is that in which the *Arsis*¹ falls on the last syllable of a word, whereby the *Arsis* is separated from the *Thesis*. Such a final-syllable receives, by the *Ictus*, a peculiar emphasis; so that the Poets often place a short syllable in this situation, which becomes long thereby, and sustains alone the *Arsis*. This lengthening by Cæsura, as it is called, is particularly familiar in Epic poetry; as,

Τηλέμαχῃ | ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων;
 Αὐτὰρ ἔπειτ' αὐτοῖσι βέλος | ἔχευεν ἕρπιδος.

As this usage is principally observed in the Epic Poets, and as in Hexameters the *Arsis* is always on the beginning of the Foot, the Cæsura of the Rhythm and the Cæsura of the Foot coincide. This has led to the erroneous doctrine, that the Cæsura of the Foot lengthened the syllable.

4. The Cæsura of the Verse exists, when the termination of a word falls on a place in the Verse, where one Rhythm agreeable to the ear closes and another begins. The estimation of this belongs to the minute acquaintance with versification. In a more limited sense, by the Cæsura of the Verse is understood such a Cæsura in certain places in the Verse, one of which is necessary to every good Verse of the kind. This is what is meant when it is said of a Verse that it has no Cæsura. Whereupon may be remarked,

1. That part of the Foot which receives the *Ictus*, the stress of the Rhythm, (the beat of the Time), is called *Arsis*, or *Elevation*; the rest of the Foot is called *Thesis* or *Depression*. The natural *Arsis* is the long syllable of the Foot; so that the Spondee and Tribrach leave it alike uncertain where the *Arsis* falls.

1st. That some kinds of Verses have their Cæsura on a fixed place. Of this kind among the foregoing Verses are, 1st. the *Pentameter*, which requires a word to end in the middle of the centre Spondee. This Cæsura can never be omitted. 2d. The *Iambic Anapaestic*, and *Trochaic Tetrameter Catalectic*, which all have their natural Cæsura at the end of the fourth Foot. This Cæsura may be neglected.

2d. Other kinds of Verse have more than one place for the Cæsura, the choice of which is left to the poet. One, however, generally predominates over the rest. In Hexameters this is commonly in the middle of the third Foot, and either directly after its Arsis, as

Μῆνιν ἄειδ' ὅς σε, | Πηληϊάδεω Ἀχιλλῆος
 Οὐκ ἄρα μῦθον ἔην | ἐρίδων' γένος δ' ἄλλ' ἐπὶ γαῖαν,

or in the middle of the Thesis of a Dactyl,

"Ἀνδρα μοι ἔννεπε, Μοῦσα, | πολύτρπον, ὅς μάλα πολλά.

The first species is called the masculine or male Cæsura, and the second the female or Trochaic Cæsura. It rarely happens that both are absent from the Foot. Should they be wanting, however, they are usually supplied by the male Cæsura, in the second and fourth Feet, and if both be combined the Verse is the more harmonious; as

ἀλλὰ νῖεν | συνορνόμεναι | κίνοντο φάλαγγες.]

APPENDIX—A.

DIGAMMA.

THE original Pelasgic, and the old Dialects of Greece, admitted few, or no Aspirates. The Digamma was early adopted to prevent the hiatus, which the concurrence of vowels would produce.* Aspirates were

* It cannot be ascertained with precision, what was the pronunciation of the Digamma, which, in its origin, had something of the guttural. The general opinion is, that it resembled our W. But the frequent recurrence of this sound must have produced an effect so harsh and inelegant, that our V appears a more natural pronunciation of the latter Digamma. This is more congenial to the sound of the figure F, which it assumed. It was expressed in Latin by V; and the Italians, with the other nations, whose language is derived from the Latin, pronounce that letter in *vino, vento*, &c. like our V. It must have been nearly similar to the sound of B, which was frequently substituted for it, as in *servea, ferbui*, as it is still in the southern provinces of France. The Latin V was frequently expressed in Greek by B, as Βάρρων for *Varro*; and the Greek B was changed in Latin into V, as βέδω, *rado*. V was indeed sometimes changed into W, as Ουβία for *Velia*. *Virgilius* was written in Greek Βιργίλιος and Ουιργίλιος, *Nervii* Νερίσιοι and Νερευιοι; but the B was not pronounced like W, but like V; and Vossius and other eminent critics have given the preference to B in those words. To this it should be added, that ου was often pronounced V, and some modern Greeks pronounce ουλαμηνν, *Υλομηνν*. The Lacedæmonian dialect, a branch of the Æolic, always pronounced, and generally wrote, the Digamma like B. As this letter is so nearly allied to V in sound, and so remote from W, it may be considered as some argument in favour of the former.

According to these principles, it is probable that the Digamma final or before a consonant was pronounced like our F, and before a vowel like our V. It has been observed that βασιλευς is pronounced *rasilefs*. The analogy subsists in French, *neuf, neure*; and in English, *half, halves*. But our pronunciation of the Greek and Latin language is so different from what it was in Greece or Rome, that it is perhaps as unnecessary as it is difficult, to fix the genuine sound of the Digamma, which probably underwent some changes.

The form of it was at first that of a Gamma reversed, then of a Gamma; afterwards it assumed the shape of a double Gamma, F, whence it derives its name. Hence it has sometimes been written Γ, as Γάσιος for *Fάσιος*; Γίδην for *Fίδην*; Γέντο for *Fέντο*, Æol. for *ίντο*, Dor. for *ιλω*, Γάδω, *gaudeo*, for *Fάδα*, &c. The emperor Claudius ordered that it should be written J, or F reversed; but probably that form ended with the inscription on his tomb, TERMINAET. It has frequently been expressed by B; and sometimes too by M, Π, Φ, K, X.

Used for the original Digamma, Γ had not the sound of our G, but a soft guttural sound, like the German g final in *Wenig*. Indeed the ancient form of Γ was a curve thus, (, which became afterwards a mark of the rough aspirate.

afterwards introduced into all Dialects except the Æolic, which adhered to the Digamma. Hence it has preserved the name of the Æolic. It has also, with great propriety, been called the Homeric Digamma. That great Poet adopted the original forms of the Æolic and Ionic Dialects,* which threw a majestic air of antiquity on his poetry. This ancient form Homer dignifies by the appellation of the language of the gods. Virgil, and among the moderns, Tasso and Milton, successfully imitated that practice by the introduction of antiquated expressions, which removed their language from the common idiom, and cast a venerable gloom of antiquity on their style. To that principle may, in a great measure, be attributed the frequent use of the Digamma by Homer.

The use of the Digamma having been insensibly abolished by the introduction of Aspirates, the transcribers of the works of Homer neglected to mark it, and at length the vestiges of its existence were confined to a few ancient inscriptions. The harmonious ear of the Poet had led him sedulously to avoid every hiatus of vowels; but the absence of the Digamma made him inharmonious and defective. To remove, in some degree, this difficulty, his commentators interposed the final *ν*,† or the Particles *γ*, *δ*, *τ*; but these could only be partially adopted, and were far from displaying the Poet in all the charms of his original style. Numberless passages remained in their naked deformity, and exercised the conjectural sagacity of Grammarians and Commentators. Thus in the verse in the opening of the Iliad, Ἡρώων, αὐτοῦς δὲ ἱλάρην τῷ χι κόνισσιν, aware of the inharmonious effect of the concurrence of the two *σ*, they cut off the former. The quantity of the latter created another difficulty. Some doubled *λ*, and others assert that *σ* was lengthened before the liquid. But there were passages, to which even these and similar expedients were inapplicable. A successful effort was made by the great Bentley to remove these embarrassments.—The restoration of the Digamma has at length vindicated the Poet, and displayed the harmonious beauties of his original versification. To give the learner some clue to guide him through these intricacies, an alphabetical table is added of the words in Homer, which either constantly or generally admit the Digamma in the initial vowel.

The German *g*, commonly expressed by *gh* in the English language, has shared, in South Britain, the fate which the Digamma experienced in many parts of Greece, and has been disused. The few instances in which it is sounded, follow the principle of the Digamma *F*, as *cough*, *enough*, *rough*, *tough*.

* It is not to be imagined that Homer adopted arbitrarily the different Dialects. His was the pure, appropriate diction of Verse, the classical language of ancient Greece, the source of all that was sublime and beautiful in poetry, and the model of all succeeding Poets.

† They have even, by the addition of *ν*, altered the Case, and consequently the sense of some words. An instance of this appears in the last Book of the Odyssey, 312, where *ῥῶν ἱλάρην* has been put for *ῥῶν ἱλάρην*.

ἀγρομαι, vagor ;	ἑσπερα, vespera ;	ναῖς, nœvus ;
αἶα, ævum ;	ἑστια, Vesta ;	ναῦς, navis ;*
ἀλώπηξ, vulpes ;	ἔτος, vetus ;	νέος, novus ;
ἄπρος, avernus ;	ἥρ, ver ;	νικᾶ, vinco ;
ἄχαις, achivus ;	ἔξος, viscus ;	οἶκος, vicus ;
ἄω, vapor ;	ἴον, viola ;	οἶνος, vinum ;
βίω, vivo ;	ἴς, vis ;	ὄϊς, ovis ;
βίς, boves ;	ἴα, ivi ;	ὄλω, volvo ;
δῖος, divinus ;	κάω, cavo ;	ὄχλος, vulgus ;
σίδω, video ;	κερως, cervus ;	ὠ, voveo ;
εἰκαλί, viginti ;	κλεις, clavis ;	παῦρος, parvus ;
ἔλω, volvo ;	κόρος, corvus ;	πρίω, privo ;
ἔμω, vomo ;	λαίος, lævus ;	ῥίω, rivus ;
ἐνδίκω, vindico ;	λαρῶ, larva ;	σκαῖος, scævus :
ἐνέτοι, veneti ;	λεῖος, levis ;	ταῖς, pavo ;
ἐνίπρος, venter ;	λούω, lavo ;	ῥλη, sylva ;
ἐρχω, vergo ;	λύω, solvo ;	ὠ, uvesco :
ἔρος, servus ;	μάω, moveo ;	αἰν ὀνυχί &c.
ἔρω, verto ;	μάλλω, malleo ;	
ἑσθης, vestis ;	μάρος, Mavors ;	

Sometimes by other letters, among which are B ; as δύν, dubium ; μόρος, morbus ; ῥάω, robur.

F ; as, ἀγορά, forum ; ὅμιλος, famulus ; αἰλός, felis ; ἵτες, funes ; ῥίγος, frigus ; ὠ, fluo.

R ; as, βοή, Boreas ; κλειώ, celebros ; ἱλαος, hilaris : μύξ, murex ; μουσάων, musarum ; νύς, nurus.†

In English the Digamma has become W ; as, νέος, new ; vinum, wine ; vicus, wick ; fistula, whistle ; vespa, wasp ; τία, way. It is pronounced, without being written, in the word one.

V ; as, ναῖς, pave, &c.

APPENDIX—B.

[OF THE APOSTROPHE.

No general rule can be given respecting the use of the Apostrophe in the Greek prose writers. The Attic writers used it more than the Ionic, and the latter Attic more frequently than the old, all of them chiefly in the monosyllabic particles *δε*, *γε*, *τε*, in the adverbs *πότε*, *τότε*, &c. in *τάχ*, *αἰρίκα*, &c. and always in the prepositions which end with

* *Ναῦς* was probably pronounced *nafs* : hence *navis*. Thus *Παῦρος*, *pauros*, was transposed into *parvus*, *νεῦρον* into *nervus*.

† The Digamma was a principal agent in the formation of tenses in Latin ; thus, from *amo*, *amai*, was formed *amari* ; from *deleo*, *delei*, *delevi* ; from *cupio*, *cupii*, *cupiri* ; from *audio*, *audii*, *audiri*. From *amo*, *amavo*, we have *amabo*, from *moneo*, *monebo*. Perhaps this analogy may be carried to plural cases in *bus*. This termination was formerly more extensive ; hence we find in Plautus, *audibo*, *hibus*, &c.

a or *e*; more rarely in other words. The following remarks may be of service to the student:

1. It depends in some measure upon the sense of a passage whether the Apostrophe is to be used or not: if the sense require that any pause, however short, should be made after a word ending in a short vowel and preceding another which begins with a vowel, the first vowel is not dropped, as *αὐτίκα*, *ἴφθι*, *εἴση*.

2. A short vowel is not cut off before another, when such elision would injure the harmony of the sentence; nor when a particle is emphatic.

3. The particle *ἄρα* is Apostrophised before *οἷ* and *οῦν*, but not before other words. If a particle closely adheres in sense to a preceding word, it does not generally suffer Apostrophe.

4. The Apostrophe is very frequent in Demosthenes, whose orations were written to be spoken, and a leading feature of whose style is rapidity. Upon the whole it seems reasonable to say, respecting the prose writers, that, within certain limits, they used or neglected the Apostrophe as they judged it most conducive to harmony.]

APPENDIX—C.

[OF CONTRACTIONS.]

1. GENERAL RULES.

1. The long vowels *η* and *ω* absorb all the rest of the simple vowels.

2. *α* absorbs all the vowels following it, except *ο* and *ω*.

3. *ι* unites in the diphthong *ει*, or the long vowel *η*, with all vowels following it except *ο* and *ω*.

4. *ι* and *υ* absorb all vowels following, and are contracted into one syllable with a vowel preceding. *ι* is generally subscribed under *α*, *ε*, *ο*, and unites in one syllable with *ι* and *υ*, as *κίεαι*, *κίεα*; *ὄρει*, *ὄρει*; *οἷς*, *οἷς*. When *ι* makes a diphthong with a vowel, and this is to be contracted with another vowel, the two other vowels are to be contracted according to the preceding rules, and the *ι* is either subscribed when from the contraction arises a long *α*, *η*, *ο*, as *τύπται*, *τύπη*; *τιμάμι*, *τιμάμι*; *τιμάει*, *τιμάει*; or if this is not the case, it is omitted, as *χευτύν*, *χευτύν*.

5. *ο* coalesces with all vowels, preceding or following, in the diphthong *ου*, or, if an *ι* be under, in *ει*, or the long vowel *ω*.

2. THE MORE ACCURATE DISTINCTIONS OF THESE GENERAL RULES.

Αη becomes *α*, but the accusative plural of *ναῖς* is *ναῦς*, not *νῆας*: so also *τάς γερῶν*.

Αι becomes *α*, as *γελᾷς*, *γελᾷς*; *ἐγέλαι*, *ἐγέλαι*.

Αει becomes *α*, as *γελᾷς*, *γελᾷς*; *αἶδω*, *αἶδω*.

Αο, *Αου*, *Αω*, become *ω*, as *βοῶνσι*, *βοῶσι*; *ὄρω*, *ὄρω*.

Αοι becomes *ω*, as *ὄρω*, *ὄρω*.

Αυ becomes *α*, as *γελᾷς*, *γελᾷς*; but *αν* becomes *α*.

Εα becomes *ᾶ* if a vowel or *ε* precede, as *Πειραῖα*, *Πειραῖα*; *ἀργυρία*, *ἀργυρία*; but when a consonant precedes, *εα* becomes *η*, as *ἀληθία*, *ἀληθία*.

Yet in contracted Nouns of the second declension, *εα* becomes *ᾱ*, as *ἰστέα*, *ἰστέᾱ*.

Εα becomes *η*, as *τύπτειαι*, *τύπτῃ*, and *εας*, *εις*, as *ἀληθείας*, *ἀληθείῃς*.

Εε becomes *ει*, as *ἀληθείας*, *ἀληθείῃς*; but *η* in Nouns, if no consonant follows *ει*, as *ἀληθείη*, *ἀληθείῃ*.

Εο and *Εου*, in Attic make *ου*, as *φιλιον*, *φιλιον*. In Ionic and Doric *ου*, as *πλεῖνες* for *πλείνες*; *χείλους* for *χείλεος*.

Εοι becomes *οι*, as *ποιέει*, *ποιεῖ*.

Εω becomes *ω*, as *Πειραιῶς*, *Πειραιῶς*, but only when a vowel precedes; thus they do not say *Βασίλως* for *Βασιλείως*. In dissyllabic Verbs, however, which become monosyllabic by contraction, *εω*, *ειη*, *εο*, *εου*, are not contracted, but only *η* and *ω*.

1. preceded by another vowel, suffers only the proper contraction, as *ὄρει*, *ορει*; *αἰδέει*, *αἰδεῖ*. In *α* long and *η* and *ω*, it is subscribed, as *αἰεαῖ*, *αἰεαῖ*.

Οα and *Οω* become *ω*, as *βοάω*, *βοῶ*; *χευεῖα*, *χευεῶ*. *Οη* also becomes *ω*, yet only in Ionic and Doric. Observe, however, that *Οα* becomes *ου* in *βίαις*, *βοῦς*; *μυζοντες*, *μειζοντες*; and also that in adjectives, the termination *οα* is contracted into *α*, and *οη* into *η*.

Οι and *Οο* become *ου*, as *πτεροῖσσι*, *πτεροῖσσι*; *πρόπτος*, *πρῶπτος*; and in composition *προὔτρεψεν* for *προὔτρεψεν*; *κακῶργος* for *κακῶργος*. But observe that *ἄθροος*, *ἀντιζῶος*, and other words compounded with *ζῶος*, do not fall under this rule: and that in words compounded of *ὁμοῦ*, when *υ* is omitted, *οο* remains unchanged, as *ὁμοεθνής*; if *ο* follows it is contracted into *ω*, as *ὁμοεθνής* from *ὁμοεθνήος*.

Οη and *Οοι* become *οι*, as *εὐνοίαι*, *κακίνοι*, for *εὐνοίαι*, *κακίνοι*; and *δηλοῖς*, *δηλοῖ*, for *δηλοῖς*, *δηλοῖ*. In words compounded with *ειδής*, however, *οι* remains unchanged, as *μενοειδής*; and in the present infinitive and in adjectives in *οις*, *οι* becomes *ου*, as *δηλοῖς*, *δηλοῖς*; *πλακῶς*, *πλακῶς*.

Οη becomes *οι*, in the second and third persons present subjunctive where *η* has the subscript *ι*, as *δηλόηι*, *δηλοῖ*; otherwise *α*, as *δηλόητον*, *δηλόητον*.

Τι is not contracted if these vowels are in two syllables, as *βίτρυι*. In those cases where *υ* seems to coalesce with a vowel following, it may be supposed to have taken the power of a consonant like our *V*.

3. PECULIAR DIALECT FORMS.

Frequently, (especially in Attic,) a word that ends with a diphthong or a vowel, is contracted into one with the following word that begins with a vowel or diphthong. If an *ι* be among these vowels, it is subscribed: but more properly it is only subscribed when it is the last of the two contracted vowels. The rules are the same as those preceding: only a few particular ones occur.

Α with *τ*, as *τᾶδिका* for *τὰ ἀδικα*, but only when the second *α* is short; thus, not *τᾶθλα* but *τὰ ᾠθλα*.

Αι with *α*, as *κατὰ* for *καὶ ἀπὸ*; *καὶ* for *καὶ ἀν*. (The *ι* rejected, and *αα* contracted).

Α with *ε*, as *τᾶμα* for *τὰ ἐμα*.

Αι with *ε*, as *κατὰ* for *καὶ ἐγὼ*, *κατὰ* for *καὶ ἔτι*.

Αι with *ει*, as *κατὰ* for *καὶ εἰτα* (*ι* rejected, crasis of *α* and *ε*, contraction of *α* and the latter *ε*).

Αι with *η* as *κατὰ* for *καὶ ἡ*; *Αι* with *ο*, as *κατὰ* for *καὶ οτα*. The *χ* arises from *κ* on account of the rough breathing of the following vowel.

Ι with *ο*, as *κατὰ* for *καὶ οἶον*; *κατὰ* for *καὶ οἶ*.

Ο with α, as ἀνὴρ for ὁ ἀνὴρ : Οἱ with α, as ἀνδρες for οἱ ἀνδρες.

Ο with ε, as ἑμὸς for ὁ ἑμὸς ; τοῦμὲν for τοῦ ἑμὲν.

Ο with οι, as οἶκος for ὁ οἶκος.

Οἱ with ε, as μούγκαιον, for μοι ἰγκάμιον ; Ο with ι, as θελήμιον for τὸ ἰκέμιον. Observe, however, that the ο, ου, and ω, of the article often unite with the simple vowel of the following word, and become α long ; as ὁ ἴστος, contr. ἄστος ; τὸ ἴστος, contr. θάστος ; τοῦ ἴστος, contr. θασίτου ; τῷ ἴστω, contr. θασίτω. (In Doric, ἄστος was put for the simple ἴστος :) thus also τῷ αἰθέρι for τοῦ αἰθέρι ; τὰνδρος for τοῦ ἀνδρός ; τὰνδρι for τῷ ἀνδρι, &c.

ε ου is written separately, but pronounced as one syllable; also α ου ; as ἰζώ ου.

Ω with οι, as ἰζῶδα for ἰζώ οἶδα.

Ω with ι, as τῷ τῆς γράμματι for τῷ ἐπιγράμματι.]

APPENDIX—D.

ACCENTS.

The *Acute* is used on the last syllable, the penultima, or the antepenultima.

1. Accents were first marked by Aristophanes, a Grammarian of Byzantium, who lived about 200 years before the Christian æra. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by a tone, or an elevation of the voice. On this syllable the Accent is marked in the Greek language. This elevation does not lengthen the time of that syllable, so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained in some degree the pronunciation of their ancestors. Thus in *τυττῆμιν* they lengthen the first and last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *liberty* and *library*, yet in the former the tone only is elevated, in the latter the syllable is also lengthened. The same difference will appear in *baron* and *bâcon*, in *lêvel* and *lêver*, in *Reâding*, the name of a place, in which these observations are written, and the participle *reâding*.

The Welsh language affords many examples of the difference between Accent and Quantity, as *dîolch*, thanks.

It has been thought by many that the French have no Accent : but in the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed ; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary : thus the word *cruel*, in expressing sorrow and affection, will on the French stage

The *Grave* is used on the last syllable only; but when that syllable is the last of a sentence, or followed by an enclitic,¹ the *Acute* is used.

The *Circumflex* is used on the last or the penultima.²

The *Acute* and the *Grave* are put on long and short syllables; the

be pronounced *cruel*: in expressing indignation and horror, *cruél*. But the general rule is, that in words ending in *e* mute the Accent is on the penult; as *formidáble*, *riváge*: in other words on the last syllable, as *hautéur*, *verlé*.

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *détérminátion*, *un-prófitáble*. In poetry the metre will confirm this remark.

That variation existed in the different States of Greece, which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation throwing the Accent back, saying $\iota_2 \alpha$ for $\iota_1 \alpha$, *Síor* for *Síor*. In this they were consistently followed by the Latin dialect. But some words in the latter language changed their Accent: thus in the Voc. *Vateri*, the Accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced: thus *accéptable* is now *áceptable*; *corrúptible*, *córruptible*; *advertísements*, *adévertisements*; &c. In Welsh the Accent is never thrown farther back than the penultima, and is rarely placed on the last syllable. In Scotland the Accent is oxyton in imitation of that of France, probably on account of the close connexion which formerly subsisted between the two countries.

1 The *Grave* is said to be the privation of the *Acute*, and to be understood on all syllables, on which that is not placed. The *Acute* with the rising inflection has been, by a musical term, called the *Arsis*, the *Grave* with the falling inflection, the *Thesis*.

But where it is expressed on the last syllable, the *Grave* has the force of the *Acute*, marking an oxyton. Indeed no substantial reason is given for the use of both Accents. Perhaps it may be said that the *Grave* is used to show that the voice, after the elevation, must fall to meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the *Acute* is preserved at the end of the sentence, where the change is necessary; that the interrogative $\tau\epsilon$ always requires an elevation of voice; and that an Enclitic, becoming a part of the word, generally reduces the Accent to the rules of the *Acute*.

In French the *Grave* Accent,—when it is not used for distinction, as *á*, to, from *a*, has, and *où*, where, from *ou*, or,—makes the syllable long and broad, and has the force of the *Circumflex*: the sound is the same in *prés* and *prét*, in *excès* and *forét*.

2 The *Circumflex* is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short; thus *éúax* is equivalent to *εέúax*. But this double office of the same letter it is not easy to discriminate in speaking.

Circumflex on syllables long by nature,¹ and never on the penultima, unless the last syllable is short.²

No word has more than one Accent, unless an Enclitic follows.

Enclitics³ throw their Accent on the preceding word, as ἀθροῦσι
ἔσσι, σῶμα ἔστι.⁴

Ten words are without Accents, called Atonics: ὁ, ἡ, οἱ, αἱ, ἐ, εἰς, ἐν
ἐξ, (or ἱκ,) ὅ, (ὅν or ἐν,) ὧς.⁵

RULES OF ACCENTS.

Monosyllables, if not contracted, are acuted, as ὅς, ποῦς, χεῖς.⁶

Monosyllables of the Third Declension accent the last syllable of the Genitives and Datives, but the penultima of other Cases, as S. χεῖς, χεῖ-
ρός, χεῖρ, χεῖρα. D. χεῖρε, χεῖρεσσι. P. χεῖρε, χεῖρας, χεῖρα, χεῖρας.⁷

Dissyllables, if the first is long and the last short, circumflex the former, as μούσα;⁸ in other cases, they acute the former, as μούσῃς, λόγος, λόγῳ.

1. A syllable *long by nature*, is that which contains a long vowel or a diphthong, as σῶμα, σπουδῆος. Some few syllables with a doubtful vowel are circumflexed, as μέλλον, πρῆγμα, πρῆγος, δῖος, κύμα, &c. but they are contractions.

2. In Diphthongs, the Accents and Breathings are put on the last vowel, as αὐτοῖς; except in improper diphthongs, αἶνε for ἄνε.

3. An Enclitic inclines on the preceding word, with which it is joined and blended.

4. So in Latin, *que, ne, ve*. But the Accent, which in *ritrum* is placed on the first syllable, is brought forward to the second in *ritumque*.

We may carry the analogy of Enclitics to English. When we say, *Give me that book*, we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall*; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi, je me lève, est-ce lui*; and particularly in *parlé-je*, where the last syllable of *parle* must be accented before the Enclitic. In Italian and Spanish the Enclitic is joined, as *dammì, deme*; give me.

5. These may be called *Proclitics*, as they incline the Accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Abore'th' Aonian mount*. When these Atonics are at the end of the sentence, or following the word to which they are naturally prefixed, they recover their Accent, as ἔχοντες σπέρι' ἀνέβαν φλογὸς οὐ. Pind. κικλῶν ἔξ, Theocr. θείας ὧς, Hom. When they precede an Enclitic, they are accented, as εἴ με.

9. The following appear to be excepted, αἶ, νῆν, οῦν, ὄς, δρῦς, μέγ, ἡγεῖς, ἡ ε, οῦς, πῆς, παῖς, πύρ; but many of them are probably contractions: thus νῆν from νῆν, οῦν from ἰον, πῆς from πάς, παῖς or πάντις. Indeed the circumflex always leads to the suspicion of some contraction.

7. Except Participles, and τίς interrogative, with δίδων, δμῶν, θάων, κράταν, λῶν, παίδων; πάντιν, παντα, πᾶσι; Τράων, φάταν; ᾧτων.

8. Εἴτε, τοίνυν, ᾧστε, &c. are considered as two words, the latter of which is an Enclitic; they cannot, therefore, be circumflexed.

Nouns in ξ, increasing long, acute the penult, as θάρσξ, κήρυξ, φείνξ; if they increase short, they circumflex it, as αὐλαξ, δμῆλιξ, πίδαξ.

Polysyllables, if the last syllable is short, acute the antepenultima, as ἀνθρώπος; if long, the penultima, as ἀνθρώπου.¹

Exceptions with the last syllable short :

1. Participles Perfect Passive, as τετυμμένος.
2. Verbals in εος and εον, as γραπτός, γραπτεῖν.
3. The increasing Cases of Oxytons, as λαμπάς, λαμπάδος; τυταίς, τυπίντος.
4. Many derivatives, as παῖδον, ἐναντίος.
5. Compounds of βάλω, ποίω, χίω, if not with a Preposition, as ἐκκοΐας.
6. Compounds of τίκτω, κτείω, τρίζω with a Noun, if they have an Active signification, as πρωτότοκος, she who produces her first child; ξιφεκτόνος, he who kills with a sword; μητροκτόνος, a matricide; λαοτρόφος, he who feeds the people. If they have a Passive signification, they follow the general rule, as πρωτότοκος, the first born; ξιφόκτονος, he who is killed with a sword; μητρόκτονος, he who is killed by his mother; λαότροφος, he who is fed by the people.³

1. From these rules are to be excepted *Oxytons*, such as generally words in ως, υς, ω and ως, whose Gen. ends in ος pure, as βασιλεύς, ἀλλής, &c. Adjectives in ικος, θος, λος, ρος, στος, as ἀγαθός, καλός, &c. Participles Perf. 2d Aor. and 2d Fut. Active, and Aorists Passive; Prepositions; and others, which will be learnt by use.

In Latin polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amicus*; if short, upon the antepenultima, as *ánimus*. In Dissyllables the Accent is on the first syllable. Hence may be deduced another proof of the difference between Accent and Quantity. In Latin the Accent falls on the first syllable of *ánimus* and of *tibi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cármina*; but if an Enclitic follows, as *carmináque*, the Accent, which is inadmissible on the præ-antepenultima, must be laid on a syllable which cannot be pronounced long.

In reading Greek the general practice of this country follows the Latin rules of Accent. In words of two, and of three, short syllables, the difference of the French and English pronunciation is striking. The former makes Iambs and Anææsts, the latter Trochees and Dactyls: the French say *fugís, fugimús*: the English *fúgis, fúgimus*. In many instances both are equally faulty: thus we shorten the long *is* in *fávís*, the Plural of *farus*: they lengthen the short *is* in *óris*, the Genitive of *os*.

2. So πρωτόγενος and πρωτόγονος, βινύμος and βούνομος, ναυμάχος and ναύμαχος.

3. The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the language, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given:

ἀγων, leading;
ἀληθς, truly;
ἄλλα, other things;
ἀπλῶς, unnavigable;

ἀγων, a contest.
ἀληθς, true.
ἄλλα, but.
ἀπλῶς, simple.

7. Compounds of Perfects Middle with Nouns and Adjectives, as ἀστρολόγος, οἰκονόμος, παμφάγος.

8. Many other Compounds retain the Accent, which they had in their simple state, as αὐτίφι, οὐρανόθεν, κατεῖχον, συνῆλθον. So Prepositions, preserving their final vowel in composition, as ἀπόθεν, ἰπισχες.†

ἄρα, then ;
βίος, life ;
δίδωμεν, we give ;
δίκος, opinion ;
εἶσι, he goes ;
ἐνι, he is in ;
ἔχθρα, enmity ;
ζῶον, an animal ;
θία, a sight ;
θίαν, running ;
ἴαν, a violet ;
κάλωρ, a cable ;
λάος, a stone ;
λαύκη, a poplar ;
μείνη, alone ;
μύριοι, ten thousand ;
νίος, new ;
νόμος, a law ;
ὄμας, yet ;
πίθω, I advise ;
πόνηρος, laborious ;
πρίχος, a course ;
ῥμος, shoulder ;

ἄρα, an interrogation.
βίος, a bow.
δίδωμεν, to give.
δίκος, a beam.
εἶσι, they are.
ἐνι, in.
ἔχθρη, hostile things.
ζῶον, living.
Θηά, a goddess.
Θεῶν, of gods.
ἔν, going.
καλῶ well.
λαός, a people.
λαύκη, white.
μενὴ, a mansion.
μυριοί, innumerable.
νίος, a field.
νομός, a pasture.
οἰσῶς, together.
πειθῶ, persuasion.
πονηρός, wicked.
πρόχος, a wheel.
ῥμός, cruel.

The list might easily be extended, particularly in marking the difference between a *proper* and a *common* name, as Ξάνθος, a river ; ξανθός, yellow ; ἄρως, a man, or a city ; ἄργός, white, &c.

In English the same difference may be observed ; thus *conduct*, *produce*. Nouns ; *conduct*, *produce*, Verbs. *Jób*, the name of a man ; *jób*, a common word, &c.

1 These exceptions have given occasion to some to inveigh against the use of Accents, as vague and arbitrary ; and to more to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form τυπτεῖσθαι, on which the Accent is placed regularly, was shortened into τυπτέμιν and τυπτέμαι, which retain the Accent on the same syllable. From τιτυδίσθαι was formed τιτυδίζεαι, from τυπτεῖσθαι τυπτεῖναι, from πετυφόμενος πετυμμένος.

Verbals in *ων* were formed from *δων* ; thus γραπτέων was originally γράπτειν δων, *necessary to write*, whence probably was derived the Latin *scribendum*. Ναυτίλος may naturally be formed from ναυτέμελος for ναυτήκελος. Παιδίον is abbreviated from παιδάριον, or from παιδίδιον, which is formed from *παῖς*, as αἰγίδιον is from αἶξ. Thus νεάνισκος and παιδίσκος are probably formed from νεανία and παιδί, with εἰσακ.

It is natural that the cases of a Noun or Participle and the persons of a Tense, should retain the Accent through every inflection ; thus

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in *Μοί-λως* for *Μοιλίως*, *λίξως* for *λίξως*; or the Ionic Genitive, as *Πηληϊάδης*; or the Compounds of *γίλως*, as *φιλόγυλος*, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

αι and *οι* final are considered as short in Accentuation, as *μῦσαι*, *ἰσθῆστοι*.¹ Except Optatives, as *φιλήσαι*,² *τιτύθωι*; Infinitives of the Perfect in all Voices, of the Second Aorist Middle, and of the Present of Verbs in *μι*, as *τιτυφίμαι*, *τιτύφθωι*, *τιτυπίνμι*; *τυπίσθαι*; *ιστάναι*.³

The Genitive Plural of the First Decl. circumflexes the last Syllable, as *μουσῶν*; ⁴ except Adjectives of the 1st Declension, whose Masculine is of the 2d, as *ἄγιος*, *ἄγιον*, *ἄγια*, *ἄγιον*: with *ἱερωίαι*, *χλευίων*, and *χρήσταν*.

Oxytons of the 1st and 2d Decl. circumflex the Genitives and Datives, as S. *τιμῇ*, *τιμῆς*, *τιμῇ*, *τιμῇ*, *τιμῇ*. D. *τιμῇ*, *τιμῇ*. P. *τιμαί*, *τιμῶν*, *τιμαῖ*, *τιμαῖ*, *τιμαῖ*.⁵

Vocatives Singular in *ου* and *οι* are circumflexed as *βίσιδου*, *αἰδοί*.

Pronouns are Oxytons, except *οὗτος*, *ἐκείνος*, *διδύνα*, and those in *τις*, as *ἐμέτις*.⁶

The Imperatives *ἰλθί*, *ἔλθι*, *ἔρχε*. *ἰδὲ*, and *λαβὲ*, are accented on the last, to be distinguished from the 2d A. Ind.

The Prepositions placed after their Case throw back their Accent, as, *θιού* ἀπὸ. Except *ἀνά* and *διά*, to distinguish them from *ἄνα*, the Vocative of *ἄναξ*; and from *Δις*, the Accusative of *Διὺς* or *Δις*.

Oxytons undeclined lose their Accents when the final vowel suffers

from *λαμπάς*, *λαμπάδος*, &c. from *τυπίς*, *τυπίντος*, &c. and from *τυπῶ*, *τυπῶμιν*, *τυπῶμαι*, &c. So *φίλιον*, the neuter of *φίλιον*; so also *παρθίος*, from the original word *παρθήν*.

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained: thus *δολίγος* is from *λίγος*, of which *λίγος* is still extant; and *εἰπόμενος* from *εἰροπόμενος*.

This is a faint outline of the system: but an acute observer of the etymology and origin of the language will easily solve the difficulties of Accentuation on similar principles.

1. The Diphthongs *αι* and *οι* are considered as short, for they were generally pronounced at the end of words like *ι*. Thus *αι* and *οι* are in Russian pronounced *ι*. This pronunciation seems in some instance to have affected the quantity, as *ἱκαμὰ φίλην*, Hom. ἦεν τε καὶ γήρας, Hes. *μῖν μιν θιού* δῶιν, Hom. &c. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage, *θιού* may be read as a monosyllable.

2. Hence *φιλήσαι*, 1 Aor. Opt. *φιλήσαι*, 1 Aor. Inf. *φιλήσαι*, Imper. Middle.

3. *Οἶκος* cannot be thought an exception, as it is put for *οἶκω*, of which it is the ancient form.

4. Because it is a contraction from the original form *μουσάων*.

5. *Μήτηρ* and *θυγάτηρ*, when not syncopated, accent the penult. in every case, except the Vocative: a case, which from its nature frequently throws back the Accent, as *ἄνερ*, *πάτερ*, *σῶτερ*.

6. Before *γι* they throw back their accent, as *ἱγῶγι*, *ἱμογι*.

elision, as ἀλλ' ἄγε, παρ' ἑμοῦ. Those that are declined throw an Acute on the penult. as πολλὰ ἐπὶ, δίδω' ἱταθῶν.

Contractions are circumflexed, if the former syllable to be contracted is accented, as νόος νοῦς; φιλέωμεν, φιλοῦμεν: otherwise they retain the acute as φίλων φίλοι; ἰσταῖς, ἰστάς. 1.

ENCLITICS.

Pronouns, μου, μεν, μοι, με; σου, σο, σευ, σοι, τοι, σε; οὐ, οἶ, ἐ, μιν, σφί, σφιν; σφαι, σφισι, σφισις; τις, τι, indefinite, in all cases and dialects, as του, τευ, τῷ.

Verbs, εἰμι and φημι in the Pres. Indic., except the 2d pers. sing.

Adverbs, πῃ, πού, πῶ, πῶς, ποθεν, ποτε, except when used interrogatively.

Conjunctions, γε, τε, κε, κεν. ὅν, ὅ, ὅν, ὅ, πῇ, βᾶ, τοι, and δὲ after Accusatives of motion, as εἰκοσθε.

Enclitics throw their Accent on the last syllable of the preceding word, if that word is accented on the antepenult. or circumflexed on the penult, as ἡκουσά' τινος, ἡλθέ μοι.

Enclitics lose their Accent after words circumflexed on the last syllable as ἀπαρξαι μοι; and after Oxytons, which then resume the Acute Accent, as ἀνὴρ τις.

They preserve their Accent in the beginning of a clause, and when they are emphatical, or followed by another Enclitic.

Enclitic Monosyllables lose their Accent after a word accented on the penultima, as λόγος μου; but Dissyllables retain it, as λόγος ἐστί; else the accent would be on the præ-antepenultima.²

The Pronouns preserve their accent after Prepositions, and after ἵνα or ὅ, as διὰ σέ.

Ἐστὶ accents its first syllable, if it begins a sentence, is emphatical, or follows ἀλλ', εἰ, καὶ, οὐκ, ἄς, or τοῦτ', as οὐκ ἐστί.

APPENDIX—E.

THE ARTICLE.

1. The original form of the Article was τός, τή, τό, whence we have τῷ in Doric and Ionic, and the τ in the neuter, and in the oblique cases. In Homer, Hesiod, and other old Poets, the Article, as we term it, is in fact a demonstrative pronoun, *this*, excepting in those instances where τόν, τή, &c. are used, according to the forms of the Ionic dialect, for δν, δ, &c. To render this more apparent we will proceed to cite some passages of Homer, which are generally rendered by the Article, but which in fact require the force of the demonstrative pronoun in order to be accurately translated. Thus,

1. Except metals, as ἀργύρεος ἀργυροῦς; with ἀδελφιδεος, ἀδελφιδου, λίπιδος λινοῦς, πορφύρεος πορφυροῦς, φοινίκεος φοινικοῦς.

2. If several Enclitics follow each other, the last only is unaccented, as εἴ τις τίνα φησὶ μοι.

- II. α, 340. Καὶ πρὸς τοῦ βασιλῆος ἀπηνέες. And before *that* cruel king.
 δ', 399. Ἀλλὰ τὸν υἱὸν γένετο. But he begot *this* son.
 ε, 715. Ἡ δ' ἄλιον τὸν μῦθον ἐπίστημεν Μενέλαον. Surely we plighted *that* promise vainly to Menelaus.
 ζ, 407. Δαίμονε, φθίσει σε τὸ σὸν μῖνος. Unhappy man! *this* thy valour will destroy thee.

II. Only a few passages can be found in these old writers where the demonstrative force of *ι, η, τό*, is so weak that the meaning of the Attic Article may be given to it. Among later Greek prose writers also, instances may be found of *ι, η, τό*, having the signification of *οὗτος* or *ἐκεῖ*, and it is especially apparent in marking *distribution* with *μιν* and *δε*; as, *ὁ μιν*, *the one*, i. e. *literally, this one indeed*; *ὁ δὲ*, *the other*, i. e. *but that one*. Sometimes *δε* is thus used; as, *οὓς μὲν ἀτίδοντο, οὓς δὲ ἀτίκτειναν*. *Ælian*.

III. Attic writers put the Article where an object not entirely indefinite is to be expressed; whereas, to mark an object that is indefinite it is omitted, or else *τις* is added. Thus, *ἀγαθόν*, *a good, any thing good*; but *τὸ ἀγαθόν*, *τ' ἀγαθόν*, *good, by itself*.

IV. In Homer the Article regularly is not put with proper names, but in Attic writers even with proper names.

V. The article is put with *οὗτος*, *ἐκεῖ*, *ἐκείνους*, to express the designation more strongly, as also with possessive pronouns, when the substantive is defined; thus, *υἱὸς σου*, *a son of thine*; but *ὁ σὺς υἱός*, *thy son*. It is added also to other words to render them emphatic.

VI. In Ionic and old writers, *ὁ* is used instead of the relative pronoun *ὅς*.

VII. With adverbs, *ὁ* gives the signification of an adjective; as *ὁ ἐγγύς*, *the person standing near* (*ἐν* understood); *ὁ πάλαι* (*γενονώς* understood) *the old man*.

VIII. It is used with adverbs of *time*, and substantives and adjectives, adverbially; as, *τὸ πάλαι*, *of old*; *τὸ νῦν*, *now*; *τοῦ λοιποῦ*, *besides*; *τὸ πρῶτον* and *τὰ πρῶτα*, *at first*.

IX. It is joined with adjectives and participles, and gives the force of substantives; as *ὁ ἄνθρωπος*, *the mortals*; *οἱ κατηγοροῦμενοι*, *the accusers*.

X. With adjectives in *ἑνί*, it gives in the singular the signification of *a whole*, as *τὸ πολιτικόν*, *the citizens*, collectively; but in the plural it serves to denote any circumstance determinable by the context; thus, *τὰ Τροϊκὰ*, *the Trojan war*; *τὰ Ἑλληνικά*, *the Grecian history*.

XI. With *ἀφί* and *πρὸ* it serves to form peculiar periphrases, which will be found under those prepositions.

XII. The article in the neuter with a verb in the infinitive, gives it the force of a substantive in all cases and combinations. This construction in fact, however, depends upon a peculiar ellipsis. Thus, *τὸ σοφρονεῖν*, *wisdom*, is nothing more in reality than *τὸ χεῖμα, ἀνθρώπους σοφρονεῖν*, *this circumstance, namely, that some men are wise*. This will be rendered still more apparent, by the following examples; *τὸ μὲν τὰ μεγάλα πικρὸν τοῖς φίλοις*, *His surpassing his friends in conferring great favours*; equivalent to, *τὸ χεῖμα, αὐτὸν τὰ μεγάλα κ.τ.λ.* *This circumstance, namely, that he surpassed, &c.*—*τὸ περιεῖναι τῶν φίλων τῷ προθυμείσθαι χαρίζεσθαι*, *His surpassing his friends in his desire to gratify them*; equivalent to, *τὸ χεῖμα, αὐτὸν περιεῖναι τῶν φίλων τῷ χεῖματι, αὐτὸς προθυμείσθαι χαρίζεσθαι*, *This circumstance, namely, that he surpassed his friends in this respect, that he was anxious to gratify them*. This ellipsis will be render-

ed still plainer by the following phrase; τοῦτο δὲ ἐπέτελλε ἐκ τοῦ χαλπίδος εἶναι, *This he accomplished from his being severe*; equivalent to, τοῦτο δὲ ἐπέτελλε ἐκ τοῦ χυγμάτος, αὐτὸς χαλπίς εἶναι, *This he accomplished from the following circumstance, namely, because he was severe.*]

APPENDIX—F.

[DIALECTS.]

I.

"The Greek language, like every modern one, was not in ancient times spoken and written in the same manner in all parts of Greece; but almost every place had its peculiarities of dialect, both with respect to the use of single letters, and of single words, forms of words, inflections and expressions. Of these dialects there are four principal ones, the *Æolic*, the *Doric*, the *Ionic*, and the *Attic*. Originally, however, there was but one common language,² and this was the *Doric*; not indeed the *Doric* of later times, but a language spoken by the Dorians, from which were derived the *Æolic* and *Ionic* varieties, after the colonization of the coasts of Asia Minor. It was not till the Greeks colonized Asia Minor, that their language began to assume both consistency and polish. The Ionians were the first who softened its asperities, and, by attention to euphony, laid aside, by degrees, the broadness and harshness, which were retained by their *Æolian* neighbours on the one hand, and by the Dorians on the other. The rich soil of *Ion*ia, and the harmonious temperature of its climate, combined with the more proximate causes of its vicinity to *Lydia*, and its commercial prosperity, will account for this change of language. It was from the colonies that the mother country first adopted any improvements in her own dialects."

II.

"It seems probable that all the Greek colonists in Asia Minor spoke at first a common language. One of the most remarkable features in the

1. Matthiæ's Greek Grammar, vol. i. § 1. *et seqq.* (Blomfield's translation.)

2. "Ut Omnium Græcarum urbium et nationum origo referenda est ad Thessaliam, Macedoniam, Epirum, et loca vicina, quoniam qui ea loca primis temporibus incolebant, et antea Γραικοί vel Πηλεσγοί dicebantur, primum Έλλήνες leguntur nominati fuisse ab Hellene, Deucalionis filio, qui, ut Deucalion, in Phthiotide, Thessaliæ regione, regnasse traditur; et quoniam Έλλάς fuit urbs atque regio in Thessaliâ, cum nondum ulla alia in terrarum orbe nota esset Έλλάς: ita linguam antiquissimam et primitivam Græcorum, quæ proprie dicebatur Έλληνική, fuisse Thessalorum sive Macedonum propriam, sed ab initio, si quidem cum linguâ Græcorum, qualem in libris hodie exstantibus reperimus, imprimis cum Atticâ comparaveris, valde horridam et incultam, et barbaram potius quam Græcam, reliquarum tamen Græciæ dialectorum omnium fontem et originem statuendam esse, non verisimile modo, sed pæne certum est." *Sturzius de Dialecto Macedonicâ et Alexand.* § 3.

change, which originated with the Ionians, was the gradual disuse of the digamma. This letter the Dorians laid aside at a later period; the Æolians on the contrary, always retained it; whence its appellation of *Æolic*. The first change which the inhabitants of Attica made, was to modify their old Doric to the more elegant dialect of their richer and more polished colonists; so that, if we recur to the period of about 1000 years B. C., we may conclude, that the language of Attica was nearly the same as that in which the *Iliad* was composed. Subsequently, however, as the people of Attica embarked in a more extended commerce, the form of their dialect was materially altered, and many changes were introduced from foreign idioms.

III.

"The **ÆOLIC DIALECT** prevailed on the northern side of the Isthmus of Corinth, (except in Megaris, Attica, and Doris,) as well as in the Æolic colonies in Asia Minor, and some northern islands of the Ægean Sea; and was chiefly cultivated by the lyric poets in Lesbos, as Alcæus and Sappho: and in Bœotia, by Corinna. It retained the most numerous traces of the ancient Greek: hence also the Latin coincides more with this than with the other Greek dialects. It is peculiarly distinguished by retaining the old digamma, called from this circumstance the *Æolic digamma*. Alcæus is considered as the model of this dialect."

IV.

"The **DORIC DIALECT**, as being the language of men, who were most of them originally mountaineers, was hard, rough, and broad, particularly from the frequent use of γ for κ and ω : as for instance, $\epsilon \lambda \alpha \theta \alpha \tau \alpha \iota \kappa \epsilon \rho \alpha \iota$, for $\eta \lambda \theta \eta \nu, \tau \omega \iota \kappa \epsilon \rho \omega \iota$: and from the use of two consonants, where the other Greeks employed the double consonant; as for instance, $\sigma \delta$ for ζ , as $\alpha \iota \lambda \delta \sigma \tau \alpha \iota$, &c. The Doric tribe was the largest, and the parent of the greatest number of colonies. Hence the Doric dialect was spoken throughout the Peloponnesus, in the *Dorica Tetrapolis*, in the Doric colonies of Magna Græcia and Sicily, and in Doris in Asia Minor. It is divided by the Grammarians into the old and new Doric dialects. In the old, the Comic writer Epicharmus, and Sophron, author of the Mimes, were the principal writers. In the new which approached nearer the softness of the Ionic, Theocritus is the chief writer. Besides these, the first Pythagorean philosophers wrote Doric, fragments of whose works are still remaining; for instance, Timæus, Archytas, (who is considered as the standard of this dialect) and Archimedes. Pindar, Stesichorus, Simonides of Ceos, (who probably, however, used the Doric only when he was writing for Doric employers,) and Bacchylides, used in general the Doric dialect, but softened it by an approximation to the others and to the common one. Many instances of the dialect of the Lacedæmonians and Megarensians occur in Aristophanes. Besides these, the Doric dialect is found in decrees and treaties in the historians and orators, and in inscriptions. This dialect was spoken in its greatest purity by the Messenians."

V.

"The **IONIC DIALECT** was the softest of all, on account of the frequent meeting of vowels and the deficiency of aspirates. It was spoken chiefly in the colonies of Asia Minor, and in the islands of the Archipelago. It was divided into old and new. In the former Homer and Hesiod wrote, and it was originally very little, if at all, different from

the ancient Attic. The new arose when the Ionians began to mix in commerce and send out colonies. The writers in this were Anacreon, Herodotus, and Hippocrates.¹ The principal residence of the Ionic tribe, in the earliest times, was Attica. From this region they sent forth their colonies to the shores of Asia Minor. As these colonies began earlier than the mother country the march of cultivation and refinement, the terms, *Ionia*, *Ionians*, and *Ionic*, were used by way of eminence to denote their new settlements, themselves, and their dialect, and finally were exclusively appropriated to them. The original Ionians at home were now called *Attics*, *Athenians*, and their country, laying aside its primitive name of *Ionia*, took that of *Attica*.²

VI.

"The ATTIC DIALECT underwent three changes. The *old* Attic, was scarcely different from the Old Ionic, as Attica was the original country of the Ionians; and hence we find in Homer many forms of words, which were otherwise peculiar to the Attics. In this dialect Solon wrote his laws. Through the proximity of the original Æolic and Doric in Bœotia and Megaris the frequent intercourse with the Dorians in Peloponnesus, and with other Greeks and foreign nations, it was gradually intermixed with words which were not Ionic, and departed farther from the Ionic in many respects, and particularly in using the long *α* where the Ionians employed the *η*, after a vowel, or the letter *ρ*; in avoiding the *collision* of several vowels in two different words, by contracting them into a diphthong, or long vowel; in preferring the consonants with an aspirate, whilst the Ionians used the *lenues*; &c. Thus arose the *middle* Attic, in which Gorgias of Leontium was the first who wrote. The writers in this dialect are, besides the one just mentioned, Thucydides, the tragedians, Aristophanes, and others. The *new* Attic is dated from Demosthenes and Æschines, although Plato, Xenophon, Aristophanes, Lysias, and Isocrates, have many of its peculiarities. It differed chiefly from the foregoing, in preferring the softer forms; for instance, the 2d Aor. *συμμεχε, ἀπαμμεχε*, instead of the ancient Attic and Ionic, *συμμεχθε, ἀπαμμεχθε*; the double *ηη* instead of the old *εε*, which the old Attic had in common with the Ionic, Doric, and Æolic; the double *ττ* instead of the hissing *σσ*. They said also, *πλούμων, γινεφεις*, for *πλούμων, κναφεις*, and *σύν* instead of the old *ξύν*."

VII.

"Athens having attained an important political elevation, and exercising a species of general government over Greece, became at the same

1. "The student is to attribute to Anacreon only the fragments which were collected by F. Ursinus, and a few additional ones; and not those poems which commonly go under his name, a few only excepted. As Anacreon lived more than 100 years before Herodotus, his dialect was probably different. With respect to Herodotus, it is to be observed, that he *adopted* the Ionic for his history, being himself a *Dorian*, consequently he is not always consistent in his usages, and perhaps is more Ionic than a real Ionian would have been. His dialect is certainly different from that of Hippocrates." *Blomfield, Remarks on Matthiæ's Gr. Gr.* p. xxxiii.

2. In the age of Homer the Attics were still called *Ἰάκεις*.

3. Buttmann's Greek Grammar, p. 2. (Everett's translation.)

time the centre of literary improvement. Greeks from all the tribes went to Athens for their education, and the Attic works became models in every department of literature. The consequence was, that when Greece soon after, under the Macedonian monarchy, assumed a political unity, the Attic dialect, having taken rank of the others, became the language of the court and of literature, in which the prose writers of all the tribes, and of whatever region, henceforth almost exclusively wrote. The central point of this later Greek literature was established under the Ptolemies at Alexandria in Egypt."

VIII.

"With the universality of the Attic dialect, began its degeneracy: Writers introduced peculiarities of their provincial dialects; or in place of anomalies peculiar to the Athenians, or of phrases that seemed artificial, made use of the more regular or natural forms; or instead of a simple phrase, which had become more or less obsolete, introduced a more popular derivative form, as *ῥαγίζω* for *ῥαίω*, to swim, and *ἀροτίζω* for *ἀροτίζω*, to plough. Against this, however, the Grammarians often pedantically and unreasonably struggled; and, in their treatises, placed by the side of these offensive or inelegant modernisms the true forms from the old Attic writers. Hence it became usual to understand by *Attic*, only that which was found in the ancient classics, and to give to the common language of literature formed in the manner indicated, the name of *κωινή*, 'the vulgar,' or *ἑλληνική*, 'the Greek,' i. e. 'the vulgar Greek.' This *κωινή διαλεκτός* after all, however, remained essentially *Attic*, and of course every common Greek grammar assumes the Attic Dialect as its basis."

IX.

"To the universality, however, of the Attic dialect, an exception was made in poetry. In this department the Attics remained the models only in one branch, the *dramatic*. For the other sorts of poetry, Homer and the other elder Ionic bards, who continued to be read in the schools, remained the standard. The *Doric dialect*, however, even in later days, was not excluded from poetry; on the contrary, it sustained itself in some of the subordinate branches of the art, particularly in the pastoral and humorous. When, however, the language that prevails in the lyrical portions of the drama, that is, in the chorusses and passionate speeches, is called *Doric*, it is to be remembered that the *Doricism* consists in little else than the predominance of the long *α*, particularly in the place of *η*, which was a feature of the ancient language in general, and retained itself for its dignity in sublime poetry, while in common life it remained in use only among the Dorians."

X.

"The Macedonian dialect must be especially regarded among those which are in various degrees incorporated with the later Greek. The Macedonians were allied to the Greeks, and numbered themselves with the Dorians. They introduced, as conquerors, the Greek cultivation and refinement among the conquered barbarians. Here also the Greek

1. Patten's translation of Buttmann's account of the Greek dialects, (appended to Thiersch's Greek Tables,) Note 12.

was spoken and written, not, however, without some peculiarities of form which the Grammarians denominated *Macedonian*. As Egypt, and its capital city Alexandria, became the principal seat of the later Greek culture, these forms were comprehended under the name of the *Alexandrian* dialect. The natives also of these conquered countries began to speak the Greek (*ἑλληνίζον*), and such an Asiatic Greek was denominated *ἑλληνιστὴς*. Hence the style of the writers of this class, with which were incorporated many forms not Greek, and many oriental turns of expression, was denominated *Hellenistic*. It need scarcely be observed, that this dialect is contained in the Jewish and Christian monuments of those times, especially in the Septuagint and in the New Testament, whence it passed more or less into the works of the Fathers. New barbarisms of every kind were introduced during the middle ages, when Constantinople, the ancient Byzantium, became the seat of the Greek empire and centre of literary cultivation. Out of this arose the dialect of the Byzantine writers, and finally, the yet living language of the modern Greeks."

XI.

"As regards more particularly the Greek of the Scriptures it must be observed, that the language of popular intercourse, in which the various dialects of the different Grecian tribes, heretofore separate, were more or less mingled together, and in which the Macedonian dialect was peculiarly prominent, constitutes the basis of the diction employed by the Seventy, the writers of the Apocrypha, and those of the New Testament. The Egyptian Jews learned the Greek, first of all, by intercourse with those who spoke this language, and not from books; for they had, in the time of our Saviour, a decided aversion to Greek culture and literature. When they appeared as authors, they did not adopt the style of writing employed by the learned, but made use of the popular dialect, which they had been accustomed to speak. The character of this dialect, however, can be only imperfectly known; as the Septuagint, the New Testament, and some of the fathers of the Church, exhibit the only monuments of it, and these are not altogether pure. Since, however, much which belonged to it was peculiar to the later Greek writings; so writers in the *κοινή διαλέκτος*, particularly Polybius, Plutarch, Artemidorus, Appian, &c. and more especially the Byzantine Historians, may be used as secondary sources. That this later dialect had peculiarities of its own, in several provinces, is quite probable; as the ancient Grammarians, who have written upon the Alexandrian dialect, have asserted. Accordingly, some find Cilicisms in the writings of St. Paul; though this hypothesis is rejected by recent critics as untenable and devoid of any firm support. The popular Greek dialect was also intermixed by the Jews with many idiomatic forms of expression from their native tongue. Hence arose a Judaizing Greek dialect, which was in some degree unintelligible to the native Greeks, and became an object of their contempt."

XII.

As respects the Latin language, which many have regarded in its origin as only another dialect of the Greek, it may be remarked that three different tongues combine to form it, viz. the Celtic, the Æolic Greek, and

1. Winer's Grammar of the New Testament, by Stuart and Robinson.

the Pelasgic. The basis of the Latin tongue appears to be the Celtic.¹ The Æolic Greek is supposed to have been introduced by some of the wandering remnants of the Æolic tribes² who had fought before Troy, and were driven by storms on the coast of Italy when returning to their homes; while the Pelasgic came in with that ancient race when they laid the foundation of the Etrurian commonwealth.³ Whatever the Greek and Latin possess in common with the Sanskrit (*Sonskrito*) language, appears to have been obtained through the medium of the Pelasgi; and it is remarkable that, as this ancient people made a permanent settlement in Italy, so the Latin presents far more traces than the Greek of affinity with the Sanskrit.⁴

XIII.

"The opinion that the Greek and Latin owed their origin to the Sanskrit, and consequently that the last is of greater antiquity than the other two, was never, we believe, questioned till Mr. Stewart broached a directly opposite doctrine in his last volume of the philosophy of the Human Mind. In this he has been supported with much ingenuity and learning by Professor Dunbar, in his Enquiry into the structure of the Greek and Latin Languages.⁶ In the Appendix to this work, he has endeavoured to establish the derivation of the Sanskrit from the Greek. Mr. Stewart supposes 'that the conquests of Alexander in India, and the subsequent establishment of a Greek Colony in Bactria, diffused among the native inhabitants a knowledge of the Greek language, of which the Brahmins availed themselves to invent their sacred dialect.' It does not clearly appear, whether the opinion of Mr. Stewart and Professor Dunbar is, that this dialect was formed simply by adapting Greek terminations to the vernacular tongue, or by forming it entirely from the Greek. But, take which ever supposition we please, the opinion is equally groundless. The object of the Brahmins was to invent a sacred dialect; that is, a dialect not understood by the mass of the people. But if they merely combined Greek with the vernacular tongue, so as to make the terminations of the languages coincide, particularly the inflexions of the verb, as is the case, the sacred language would, with very little trouble, be learnt by the people. If, on the other hand, the Brahmins formed the whole of their sacred dialect from the Greek, with perhaps some few alterations either in the vocabulary or in the grammatical structure, it must have been understood by the Greek inhabitants of Bactria; and, if Mr. Stewart is correct in his opinion, that the conquests of Alexander, and the Greek colonists, had diffused among the native inhabitants a knowledge of the Greek language, the sacred dialect must have been equally accessible to them. Mr. Stewart

1. Oxford Classical Journal, vol. 8. p. 119. sqq.

2. Mannert's Geographie der Griechen und Römer, vol. 10. p. 562.

3. Lempriere's Classical Dict. articles *Hetruria, Italia, Pelasgi*; Anthon's edit. 1827.

4. See Hegel, ueber die Sprache und Weisheit der Indier, p. 6. et seqq. Bopp's Analytical Comparison of the Sanskrit, Greek, Latin, and Teutonic languages, (Biblical Repertory, vol. 2. p. 165 et seqq).

5. Foreign Review, Number 4. p. 502.

6. *An Inquiry into the Structure and Affinity of the Greek and Latin Languages, &c.* by George Dunbar. F. R. S. E. and Professor of Greek in the University of Edinburgh.

admits, 'that it must be ascertained from internal evidence which of the two languages was the primitive and which the derivative; and whether the mechanism of the Sanskrit affords any satisfactory evidence of its being manufactured by such a deliberate and systematic process as has been conjectured.'

Merely calling the attention of the reader to the absurdity of supposing, that any language ever was or could be formed by such a 'deliberate and systematic process,' we shall now examine the internal evidence adduced by Professor Dunbar, in support of the derivation of the Sanskrit from the Greek. The Professor maintains, that the Greek verbs of motion and existence form the terminations of every verb in Sanskrit. The verbs of motion and existence are undoubtedly very similar in those two languages, but which are the original, and which the derivative, is not proved. His strongest evidence, however, is this: the Sanskrit augment, significative of past time, is borrowed from a Greek word, which, however, was not employed as an augment in the earlier periods of the Greek language: therefore the Greek could not have been derived from the Sanskrit, but the latter must have been derived from the Greek, at a time when the augment was used. 'The augment,' he says, 'was just coming into use in Homer's time, as he seldom uses it, unless when compelled by the nature of the verse'. He gives several examples of the separate use of the essential verb, (from which the augment was afterwards formed,) even when the language was carried to its highest state of perfection. This is a plausible mode of reasoning, but, in our opinion, not satisfactory, nor decisive of the question. The essential verbs are the same both in Sanskrit and Greek: at the remote period when the latter was derived from the former, it is highly probable that the primitive mode of using them separately was universal in the Sanskrit. As the Greek became polished and refined, the grammatical structure was changed; the essential verbs were shortened and converted into augments. The Brahmins, equally attentive to the improvement of the grammatical structure of their language, would soon perceive that the change of these verbs into augments would tend to that improvement. In fact, we know, that in all languages there is a tendency to incorporate words, and to effect this incorporation by the same processes as were adopted by the Greeks. In our own language, the word *lored* is, in fact, formed by the annexation of the essential verb, *did*, to the radical term. In this manner the past tense is formed in the Anglo-Saxon and our oldest English writers. The employment of the essential verb *did*, separately, unmutilated, and placed before the radical term, does not, we believe, occur in Wickliffe: it was afterwards introduced, but is now nearly laid aside, again, except where particular emphasis is meant to be given. From these considerations we cannot lay much stress on Professor Dunbar's argument, grounded on the employment of the augment in the Sanskrit, and its unfrequent use in the Greek of Homer's time.

But there are other proofs against the doctrine broached by Mr. Stewart, and adopted by Professor Dunbar, that the Sanskrit is a comparatively modern language, manufactured by the Brahmins out of the Greek, after the time of Alexander, for their peculiar use. Mr. Colebrook, in his *Essay on the Sanskrit and Prakrit Languages*, maintains that there is no good reason for doubting that the Sanskrit was once universally spoken in India: and, he adds, when it was the language of Indian courts, it was cultivated by all persons who devoted themselves to the liberal arts: in short, by the first three tribes, and by many classes included in the fourth. He farther states, that nine-tenths of the

Hindoo which, with a mixture of Persic, forms the modern Hindostanee, may be traced back to the parent Sanskrit; that there are few words in the Bengalee which are not evidently of the same origin; and that all the principal languages of India contain much pure as well as corrupt Sanskrit. With respect to the Sanskrit itself, he says, 'It evidently derives its origin, and some steps of its progress may even now be traced, from a primeval tongue, which was gradually refined in various climates, and became Sanskrit in India, Pahlavi in Persia, and Greek on the shores of the Mediterranean.'

To these overwhelming objections to the opinion of Mr. Stewart, and Professor Dunbar, we shall merely add, that, in the time of Alexander, the five rivers of the Panjeab, which fall into the Indus, bore Sanskrit names, the same as they do at present. Taking into consideration the relation between the vowels *a* and *u* in Oriental orthography, and the connection of the consonants *B* and *V* with the aspirate, the *Hydasper* of Nearchus, Alexander's admiral, is the *Bedusta* or *Velasta* of the Sanskrit. The name given it by Ptolemy, *Bidaspes*, serves, as Dr. Vincent justly remarks, on this occasion, as well as on all others, 'as the point of connection between the Macedonian orthography and the Sanskrit.' For the steps by which the names given to the other four rivers, by Nearchus, may be traced through the names given them by Ptolemy, to these Sanskrit appellations, we must refer the readers to the first volume of Dr. Vincent's learned and ingenious work on the Commerce and Navigation of the Ancients, pp. 94, 98, 101, 104, 108. See also 146-8, 163, and vol. ii. pp. 388, 395, 411, 432, 494, 500, 699.]

GENERAL PROPERTIES OF THE DIALECTS.

THE ATTIC

loves contractions, as $\phi\lambda\omega$ for $\phi\lambda\iota\omega$, $\eta\delta\upsilon\upsilon$ for $\epsilon\delta\upsilon\upsilon$.

Its favourite letter is α , which it uses for ϵ .

1. A marked difference exists between the *Old* and the *New Attic*. The former used short and simple forms: the latter softened, and in some cases lengthened, the word. The former used the short words $\delta\iota\tau$, $\delta\lambda\iota\upsilon$, $\theta\iota\sigma\epsilon\theta\alpha\iota$, $\nu\iota\tau$, $\kappa\tau\iota$: for these the latter substituted $\delta\iota\sigma\mu\epsilon\upsilon\iota\upsilon$, $\delta\lambda\epsilon\theta\iota\upsilon$, $\theta\epsilon\rho\mu\alpha\lambda\iota\sigma\theta\alpha\iota$, $\gamma\eta\theta\iota\upsilon$, $\kappa\eta\theta\iota\upsilon$. The Old neglected ι , which the New added or subscribed; the former wrote $\kappa\acute{\alpha}\alpha$, $\kappa\lambda\acute{\alpha}\alpha$, $\lambda\alpha\sigma\tau\alpha\varsigma$, $\pi\rho\acute{\alpha}\mu\alpha\varsigma$: the latter, $\kappa\acute{\alpha}\iota\alpha$, $\kappa\lambda\alpha\alpha$, $\lambda\acute{\alpha}\iota\sigma\tau\alpha\varsigma$, $\pi\rho\acute{\alpha}\mu\alpha\varsigma$.

Other changes marked the distinction. The New Attic in some cases avoided the sound of σ ; hence it substituted $\acute{\alpha}\rho\eta\tau$, $\theta\acute{\alpha}\rho\eta\varsigma$, $\mu\upsilon\theta\acute{\epsilon}\lambda\eta\tau$, $\theta\acute{\alpha}\lambda\alpha\tau\tau\alpha$, $\pi\rho\acute{\alpha}\tau\tau\alpha$, $\phi\upsilon\lambda\acute{\alpha}\tau\tau\alpha$, for the $\acute{\alpha}\rho\eta\tau\eta$, $\theta\acute{\alpha}\rho\eta\varsigma$, $\mu\upsilon\theta\eta\tau\eta$, $\theta\acute{\alpha}\lambda\alpha\sigma\sigma\alpha$, $\pi\rho\acute{\alpha}\sigma\sigma\alpha$, $\phi\upsilon\lambda\acute{\alpha}\sigma\sigma\alpha$ of the Old Attic.

In the Future of verbs the Old used the contracted form, $\delta\omega$, $\kappa\alpha\lambda\omega$, $\delta\alpha$, $\acute{\alpha}\nu\alpha\beta\acute{\iota}\omega\mu\alpha\iota$; the New Attic resumed σ , and made them $\acute{\alpha}\lambda\epsilon\sigma\alpha$, $\kappa\alpha\lambda\acute{\epsilon}\sigma\alpha$, $\acute{\epsilon}\lambda\epsilon\sigma\alpha$, $\acute{\alpha}\nu\alpha\beta\acute{\iota}\sigma\tau\omicron\mu\alpha\iota$. After the adoption of this Future, which became the general form in the common dialect of Greece, the Attics still preserved the other form, which is now distinguished by the name of the Second Future.

It may be questioned whether the κ and χ , the π and ϕ were not added to the Perfect, which was originally formed in the Old Attic and Ionic by the change of ω into α , as we find traces in $\iota\sigma\tau\alpha\alpha$, $\mu\acute{\iota}\mu\alpha\alpha$, and in the Aorists $\iota\sigma\upsilon\alpha$, $\epsilon\chi\epsilon\alpha$, $\eta\lambda\iota\upsilon\alpha$. It is indeed probable, that in the

It changes long into short, and short into long syllables, as *λαῖς* for *λαῖε*.

In *Nouns*, it changes *ο*, *ε*, and *ου* of the Second Declension into *ω*; as N. V. *λαῖς*, G. *λαῖε*, D. *λαῖε*, A. *λαῖον*, &c.

It changes *αι* into *ις*, as *ἰπτις* for *ἰπτῆς*.

It makes the Vocative like the Nominative, as *ὦ πάτερ*, *ὦ φίλος*, Soph.

In some *Nouns* it makes the Accusative in *ω*, instead of *ον*, *αα*, or *ωνα*; as, *ἀγρῶ*, *Μῆρῶ*, *Ποσειδῶ*, for *ἀγρον*, *Μῆρῶα*, *Ποσειδῶνα*.¹

It changes the Gen. *ου* into *ως*, as *Βασιλῆως* for *Βασιλέος*.²

In three *Verbs*, it changes the Augment *ει* into *η*, in *ἡβουλόμην*, *ἡδυνάμην*, *ἡμύλον*.

It changes *ει* into *η*, as *ἦδεν* for *εἶδεν*.

It adds a syllable to the Temporal Augment, as *δεῖω*, *ἰδέσθων* for *ὤραον*; *εἴω*, *εἴκα* for *εἶκα*.

It adds *βα* to the Second Person in *σ*, as *ἴσθα* for *ἴς*, *οἶσθαι*, by Syncope, *εἶσθα*, for *εἶσθαι*.

It changes *αι* and *μι* of the Perf. into *ι*, as *ἔληρα* for *ἔλῃρα*, *ἔμαρμαι* for *ἔμαρμαι*, *ἔλεγμα* for *ἔλεγμα*.

It drops the Reduplication in *Verbs* beginning with two consonants, as *ἔλῃσθηκα* for *βεβλῃσθηκα*.

It repeats the two first letters of the Present before the Augment of *Verbs* beginning with *α*, *ε*, *ο*: as *ἄλῃω*, *ἄλεκα*, *οἰάλεκα*.

It forms the 1st Fut. and Perfect of *Verbs* in *ω*, as from *ω*; thus *θίλω*, *θελύσω*, *τεθύληκα*, as if from *θελίω*.³

It drops *σ* in the 1st Future, as *νομίω* circumflexed for *νομίσω*, *κρίει* for *κρίσει*.

It changes *ει* in the penultima of the Perf. Act. into *ε*, as *ἔστρεφα* from *στρίφει*, *ἔλεχα* for *ἔλεχε*.

simplest forms of the language those tenses were similar; the principle of variety and of precision introduced these changes and additions, which adorned the luxuriant language of ancient Greece. That of modern Greece has returned to the original simplicity: it has only one Past Tense; as *γράφει*, *ἔγραψα*: *πλέκει*, *ἔπλεξε*; *γνωρίζω*, *ἔγνώρισα*; *ψάλλω*, *ἔψαλλε*.

Even the accentuation underwent some change. The Old Attic said, *ομοῖος*, *τροπαῖον*; the New, *ὁμοῖος*, *τρόπαιον*.

1. So in Latin, *Aul Atho*, *Aul Rhodopen*, Virg.

2. This Genitive exemplifies the difference of the dialects. The Common dialect is *Βασιλῆος*, the Attic *Βασιλέως*, the Ionic *Βασιλῆος*, the Doric and Æolic *Βασίλειος*.

It is probable that the Nom. *υς* was originally *ρς*, which was declined into *ερος*, *ει*, *ερα*, &c.

The Digamma will explain the principle of many formations. Thus *Πηληϊάδεω*, in the Æolic form, was *Πηληϊάδεωρα*: hence *α* in the penultima is lengthened; hence too, *ε* is changed into the Ionic *η*. The Genitive of *Nouns* in *ς* was probably *ερος*, which was shortened into *ει*: the Poets changed the Digamma into *ι*, and made the termination *οιο*. But the Digamma was by the greater part of Greece changed into *υ*, in the formation of Cases. Thus the Gen. of *σὺ* and of *ὅ* was *σῖρος* and *ῖρος*, abbreviated into *σῖρ* and *ῖρ*, afterwards changed into *σῶ* and *ῖ*, or *σῶ* and *ῖ*, but by the Ionians into *σῆος* and *ῖος*.

3. These *Verbs* have no other form, *βούλομαι*, *ἔρρα*, *θίλω*, *κτινύει*, *μύλλω*, *μύλει*, *εἶμαι*.

It forms the Pluperfect in *η, ης, ηο* or *ειν*.

It changes *ετρεσαν* and *ατρεσαν* in the 3d Person Plural Imperative into *οντων* and *αντων*, as *τυπτόντων* for *τυπτίτῃσιν*; *τυφάντων* for *τυφάτῃσιν*; and *σθασιν* into *σθων*, as *τυττίσθων*, *τυπτίσθασιν*.

It makes the Optative of Contracts in *ην*, as *φιλοῖην* for *φιλοίμην*.¹

It changes *μ* before *μαι* in the Perfect Passive of the 4th Conjugation into *σ* as *πίφασμαι* for *πέρχμμαι*.²

THE IONIC

loves a concourse of vowels, as *τύπτει* for *τύπτε*, *σεληναῖη* for *σελήνη*.

Its favourite letter is *η*, which it uses for *α* and *ε*.

It puts soft for aspirate, and aspirate for soft, Mutes; as, *ἐνθαῦτα* for *ἐνταῦθα*, *κίβων* for *χιτών*.

It prefixes and inserts *ι*, as *ἰών* for *ὄν*, *ποινητίων* for *ποινητών*.

It inserts *ι*, as *ῥῆμα* for *ῥε*; and adds instead of subscribing it, as *Θεῶν* for *Θεῶν*, *ῥηίδιος* for *ῥάδιος*.

In Nouns of the First Declension, it changes the Genitive *ου* into *ια*, as *ποινητία* for *ποινητού*.

It changes the Dative Plural into *ης* and *ησι*, as *δυνῆς κεφαλῆσι*, Hes. for *δυναις κεφαλαῖς*.

In the Second it adds *ι* to the Dative Plural, as *τοῖσι ἰγροισι*, Her. for *τοῖς ἰγροῖς*, neglecting *ν* before a vowel in prose.³

In the third it changes *ι* into *η*, as *βασιλῆος* for *βασιλῆος*.

It changes the Accusative of Contracts in *ω* and *ως* into *ου*, as *αἰδουῶν* for *αἰδῶ*.

In Verbs, it removes the Augment, as *βῆ* for *ἔβη*.

It prefixes an unusual Reduplication, as *κίκαμον* for *ἔκαμον*, *λελαβίσθα* for *λαβίσθα*.

It terminates the Imperfect and Aorists in *σκον*, as *τύπτισκον*, *τύφασκον*, for *ἵτυπτον*, *ἵτυφν*.

It adds *σι* to the Third Person Subjunctive, as *τύπτησι* for *τύπτη*.

It changes *ειν, ης, ηι* of the Pluperfect into *ια, ιας, ιε*, &c. as *ἠτιτύφια*, *ας*, &c.

It forms the Third Person plural of the Passive in *ἄται* and *ἄτο*, as *τυπτιέται* for *τύπτεται*, *ἰτιθέται* for *ἰτίθεντο*, *ἔτατο* for *ἔντο*.

It resumes in the Perfect the consonant of the Active, as *τιτύφεται* for *τιτυμμένει* *εἰσι*.

It changes *α* into the consonant of the Second Aorist, as *πέρχεται* for *πέρχσμενοι* *εἰσι*.

THE DORIC

loves a broad pronunciation; its favourite letter is *α*, which it uses for *η, ο, ι*, and *υ*.

It changes *ξ* into *σδ*, as *ῥσδω* for *ῥξα*.⁴

In Nouns, in the First Declension, it changes *ου* of the Genitive into *α*, as *αἰδα* for *αἰδου*.

1. The Third Person Plural is always regular, *φιλοῖν*. Verbs in *αω* make *ῶν*.

2. In the construction of sentences, it uses a license, probably occasioned by the love of liberty, which characterised the Athenians.

3. The addition of *ι* is frequent in poetry.

4. Z is composed of *δς*; the Doric only reverses the order of those letters.

In the Second Declension it changes *eu* of the Genitive into *α*, as *Θεῶ* for *Θεῶν*; and *ου* of the Accusative Plural into *ε* and *α*, as *Θεῶς* for *Θεούς*, *ἀνθρώπους* for *ἀνθρώπους*.

In the Third Declension it changes *ε* of the Genitive into *ου*, as *χέλιδος* for *χελίδος*.

In *Verbs*, it forms the 2d and 3d Persons Singular of the Present in *ε* and *ι*, as *τύπτεις*, *τύπτει*, for *τύπτεις*, *τύπτει*.

It changes *ειν* of the 1st, and *ουσι* of the 3d Person Plural into *οις* and *οιτι*, as *λέγουσι*, *λέγουσι*, for *λέγουειν*, *λέγουσι*.

It forms the Infinitive in *μιν* and *μιναι*, as *τυπτήμιν* and *τυπτήμιναι* for *τύπτειν*.¹

It forms the Feminine of Participles in *ουσα*, *ουσα*, and *ουσα*, as *τύπτουσα*, *τύπτουσα*, and *τύπτουσα*, for *τύπτουσα*.

It forms the first Aorist Participle in *αις*, *αισα*, *αιν*, as *τύψ-αις*, *αισα*, *αιν*, for *τύψ-αις*, *αισα*, *αιν*.

In the Passive it forms the 1st Person Dual in *εσθον*, and Plural in *εσθα*, as *τυπτόμ-εσθον*, *εσθα*, for *τυπτόμ-εσθον*, *εσθα*.

It changes *eu* of the 2d Person into *ευ*, as *τύπτειν* for *τύπτειν*.

In the Middle, it circumflexes the First Future, as *τυφύμαι* for *τύψομαι*.

It forms the 1st Person Sing. of the Future in *νμαι*, and the 3d Plural in *ννται*, as *τυφύμαι*, *τυφύνται*.

THE ÆOLIC

changes the Aspirate into the Soft breathing, as *ἡμίς* for *ἡμίς*.³

It draws back the Accent, as *ἔα* for *ἐα*, *φῆμι* for *φημι*, *σύνειδα* for *συνείδα*, *ἀγαθός* for *ἀγαθός*; and circumflexes acuted monosyllables, as *Ζῆς* for *Ζεύς*.

It puts *θα* for *θεν*, as *ὄπισθα* for *ὀπισθεν*.

It resolves Diphthongs, as *παῖς* for *παῖς*.

In *Nouns* of the First Declension it changes *eu* into *α*, as *αἶδα* for *αἶδεν*.

It changes *ων* of the Genitive Plural into *ίαν*, and *ας* of the Accusative into *αις*, as *μουσάν*, *μύσας*, for *μουσῶν*, *μύσας*.

In the 2d Declension it drops the *ι* subscript in the Dative, as *κίεμα* for *κίεμα*.

In the 3d Declension it changes the Accusative of Contracts in *α* and *ε* into *αν*, as *αἰδῶν* for *αἰδέα*; and the Genitive *ου* into *ας*.

1. It has been thought that *τυπτήμιναι* was the original form, which was shortened by Apocope into *τυπτήμιν*; the next abbreviation was *τύπτειν*, which was contracted into *τύπτειν*. The Doric shortened it still more, into *τύπτειν*.

2. Some forms are promiscuously used by more than one dialect. Thus those in *εσθον* and *εσθα* are Attic as well as Doric.

3. On the same principle, the Latin dialect had originally no aspirate; hence *fama* from *φήμη*, *fuga* from *φύγη*, *cano* from *χαίρω*, *fallo* from *σφάλω*, *vespa* from *σφήξ*. It used *ædus* for *hædus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried the use of aspirates to a ridiculous excess, some pronouncing *præcones* for *præcones*, *chenturiones* for *centuriones*, *chommoda* for *commoda*.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in *σαν* as *ἰτύπτοσαν* for *ἰττυπτον*.¹

It changes the Infinitive in *αν* and *ουν* into *αις* and *οις*, as *γέλας* for *γέλαν*, *χρυσοίς* for *χρυσούν*.

It changes *αν* of the Infinitive into *ην*, as *τύπτην* for *τύπτην*.

In the passive it changes *μιθ* into *μιθι* and *μιθην*, as *τυπτόμιθι* and *τυπτόμιθην* for *τυπτόμιθ*.

THE POETS

have several peculiarities of inflection.

They use all the dialects; but not indiscriminately, as will be seen in the perusal of the best models in each species of poetry. In general they adopt the most ancient forms, as remote from the common dialect.²

They lengthen short syllables, by doubling the consonants, as *ἴσται* for *ἰσται*, *ἴδμεσι* for *ἰδυσι*; by changing a short vowel into a diphthong, as *ειν* for *ιν*, *μοῦνος* for *μῖνος*, *εἰλήλευθμεν* for *ἐληλύθαμεν*; or by *ν* final, as *ἔστιν φίλον*.

They add syllables, as *φῶς* for *φῶε*, *ὄραν* for *ὄρᾶν*, *σῶσέμεναι* for *σώσιν*.

They drop short vowels in pronunciation, to diminish the number of syllables, as *δμάω* for *δαμάω*, *ἔγιντο* for *ἰγίνετο*.

They drop syllables, as *ἄλφι* for *ἄλφιστον*, *κρί* for *κρίμενον*, *λίπα* for *λίπαρον*; *δύνα* for *δύνασαι*, *σάω* for *ἰσάωσι*, &c.

In Nouns they form the Gen. and Dat. in *φι*; as *κεφαλῇφι* from *κεφαλή*, *στρατόφι* from *στρατός*, *ὄχισφι* from *ὄχος*, *ναῦφι* for *ναῦσι*. So *αὐτόφι* for *αὐταῖς*.

In the 2d Declension they change the Genitive *ου* into *οιο*, as *πολέμοιο* *κακοῖο* for *πολέμου* *κακού*, Hom.³ and *ειν* in the Dual into *οῖιν*, as *λογοῖιν* for *λογοιν*.

In the 3d Declension, they form the Dative Plural by adding *ι* or *σι* to the Nominative Plural, as *παῖς*, *παῖδες*, *παίδισι* or *παίδεσσι*.

In Neuters they change *α* into *ισι* or *ισσι*, as *βήματα*, *βημάτισσι*.

They form several Verbs of a peculiar termination, in *θα*, *σθα*, *σθα*, *στω*, *στω*, *σχω*, *ξω*, *ειω*, *εινω*, *ηω*, *οιω*, *ουω*, and *ωω*, as *βιβρώθα*, *ἴξω*, &c. So *ὄρω* from *ὄρω*, &c.

They have Participles peculiar to themselves, as *ἄμαι*, *δῆθα*, *ἴκητι*, *ἴμος*, *μίσφα*, *νέβη*, *δχα*, *κε*, *βχ*, &c.

1. This is chiefly used, in the Alexandrian dialect, by the Septuagint.

2. Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

3. The Tragic poets adopt this change in choruses only.

DIALECTS OF THE PRONOUNS.

Ἐγώ,				
	Ionic.	Doric.	Æolic.	Poetic.
S. N.	_____	ἐγών, ἐγώνη, ἐγώ- γα, ἐγώνγα	ἐγώ, ἐγών, B. ἐώ, τῶνγα	ἐγώ
G.	ἐμεῖο, ἐμέο, ἐμέθεν	ἐμεῦ	B. ἐμοῦς	ἐμέθεν
D.	_____	ἐμῖν	ἐμοι, B. ἐμὺ	_____
D. N. A.	_____	ἀνὲ, ἀμμο	_____	_____
P. N.	ἡμεῖς	ἄμεις, ἀμμο	_____	ἄμμο
G.	ἡμεῶν	ἄμῶν, ἀμῶν	ἄμμων, ἀμμίων	ἄμμο
D.	_____	ἀμῖν, ἀμῖν	ἄμμοι, ἀμμῖν ἀμμίσι	ἡμῶν
A.	ἡμεῖς	ἀμῆς, ἀνὲ, ἀμ- μο	ἄμμοι, ἀμμίς	ἡμῶν

Σὺ,				
	Ionic.	Doric.	Æolic.	Poetic.
S. N.	_____	τὺ, τύνη, τύγα	τούνη	_____
G.	σεῖο, σίο, σίθεν	τεῦ, τεῦς, τεοῦς	σεῦ σίθεν	σίθεν
D.	_____	τοῖ, τὶν τίιν	τίνη	_____
A.	_____	τέ, τὺ	τιν, τεῖ	_____

Pl. and Dual like ἐγώ, substituting *υ* for *α* and *η*.

Οὗ,				
	Ionic.	Doric.	Æolic.	Poetic.
S. G.	οἷο, οἷο, οἷο, οἷο, οἷο	οἷ	οἷον, οἷον	οἷο
G.	_____	_____	_____	οἷο
A.	_____	_____	οἷν, οἷν	οἷο, οἷο
D. N. A.	οἷς	οἷας, οἷας	_____	_____
P. N.	οἷς	οἷς	_____	οἷας
G.	οἷων	_____	_____	οἷων
D.	οἷν, οἷν	_____	οἷς	οἷν
A.	οἷας	οἷς, οἷς	οἷς, οἷς	οἷας

1. Μῖν and νῖν are of all Genders and Numbers.

In Celtic, *nyn*, our, your, their, is of all Genders and Numbers.

DIALECTS OF THE VERB εἶμι.

INDICATIVE.—Present.

	Sing.	Dual.	Plur.
A.	— ἴν	— —	— — —
I.	— ἴης	— —	— ἴσαι
D.	ἴμμι — ἴντι	— —	— ἴντι
Æ.	ἴμι —	— —	— ἴντι, εἴντι
P.	— ἴτι, ἴσαι	— —	— ἴμεν, εἴμεν ἴτε ἴασσι

Imperfect.

	Sing.	Dual.	Plur.
A.	ἦ, ἥσθα	— —	— — —
I.	ἴα, ἦα, ἴες, ἴεις, — ἴην, εἴην, ἴες, ἴας; ἴον, ἦον, ἴσθα ἴσκον	— —	— ἴατε —
D.	— ἦς	— —	— ἦμες —
Æ.	— ἥσθα,	— ἴστον	— — —
P.	ἦν; — ἴην, ἦν	ἴτον, ἴστην, ἥστον, ἥστην,	ἴμεν — ἴσαν, ἴσαν, ἴσκον

Pluperfect.

	Sing.	Dual.	Plur.
I.	— — —	— —	— ἴατο, εἴατο

Future.

	Sing.	Dual.	Plur.
A.	— ἴσι	— —	— — —
I.	— ἴσαι, ἴσαι	— —	— — —
D.	ἴσῶμαι, ἴσῶ, ἴσῶται	— —	— ἴσῶνται
	ἴσῶμαι, ἴσῶ, ἴσῶται	— —	— — —
P.	ἴσσωμαι, ἴσσω	— —	— — —

IMPERATIVE.—Present.

	Sing.	Dual.	Plur.
A.	— — —	— —	— ἴστω
P.	— ἴσσο —	— —	— ἴντω

OPTATIVE.—Present.

	Sing.	Dual.	Plur.
I.	ἴεμαι, ἴεις, ἴει	— —	ἴμεν — εἴν.

SUBJUNCTIVE.—Present.

	Sing.	Dual.	Plur.
I.	ἴω, εἴω, εἴης, εἴης, εἴη, εἴη, ἦσι, ἦσι, εἴησι	— —	ἴωμεν, εἴωμεν, — ἴωσι, εἴωμεν, — ἴησι ἴμεν, — —

INFINITIVE.—Present

I. ἴμεν, ἴμην

D. ἴμεναι, ἴμηναι, ἴμεν, ἡμεις, ἴμεις

Æ. ἴμμεναι

P. ἴμμεν

Future.

P. ἴσσοσθαι.

PARTICIPLES.—Present.

I. ἰὼν

ἰούσα

ἰὼν

D. —

ἰῶσα, ἰούσα, ἰασσα

Æ. εἷς

ἰῶσα, ἰασα

"

Future.

P. ἴσσομένοις.

CHANGES OF LETTERS BY THE DIALECTS.

A is put for

E, D. αἶκα for αἶκς, ἀγορεύσασθαι for ἀγορεύσασθαι. So in Latin *maneo* from μένω, *annus* from ἔννος.

H, Æ. φάμα for φήμη, μάτης for μήτης, μάλον for μῆλον; hence the Latin *fama*, *malor*, *molim*. I. βεβαιος for βεβηός, from βεβηκός.

N, I. in the 3d person Plural κίετο for κείντο; Port. Lisboa for Lisbon.

O, D. εἶκας for εἶκοσι; *atalum* from ἀρετρον, *haud* from εὐδῶ.

Υ, A. διδάσκει for διδοῦσι; L. calix from κύλιξ, *canis* from κυνός.

Ω, D. μινυῶν for μινυῶν.

ΒΙ, D. κλάδας for κλειδας.

ΟΥ, D. Αἰνεία for Αἰνείου.

It is added, ἄρταχυς for στάχυς, ἀσπίρην for σπείρη.

It is dropped, ἄλτο for ἡλατο, *malgeo* from ἀμείλω, *balneum* from βαλναῖον, *palma* from παλάμη.

B3

Δ, Æ. Βίλειαρ for δίλειαρ; *bis* from δῖς; *bellum* from duellum.

Θ, L. *alibi* from ἄλλοθι, *uter* from εὐθαρ.

1. This Verb will appear less irregular, if it is observed that it forms its Tenses in every dialect from ἴω ἴμι, ἴμι or εἴμι, and ἴσμι. From ἴω are formed ἴκς; ἴς contracted into εἷς; εἷ; and from its Future ἴσσω is formed its Middle ἴσσομαι. From εἴμι and ἴσμι are formed ἴσσι, ἴσσι, or ἴσσι, &c. From εἴμι we have εἴσι, &c. Thus the Tenses of the Verb *sum*, are formed from *sum*, *fuo*, *fierem*, ἴω and εἴμι.

2. This is by no means a complete list of the Changes. The reader's attention will easily increase it.

It must, however, be noticed, that these changes do not take place indiscriminately. Thus, if the Attics changed εὐν and ξὺν, it must not be concluded that they changed σὺ into ξὺ, συκὴ into ξυκὴ, &c. The authority of the best writers is the only sanction.

3. The Mutes are commutable with those of the same organ: thus β with the other Labials π and φ, to which may be added μ and ψ. The modern Greeks use μπ for β.

In the beginning of a word, β not ς, γ not ϛ, δ not θ, τ not ϗ, should in strictness be used; but that distinction is seldom observed.

- M, *Æ*. βύρμαξ for μύρμηξ, *F*. *marbre* from *marmor*.
 Π, *D*. βικρός for πικρός; *ab* from ἀπ', *sub* from ὑπ', *buxus* from πυξίς, *comburo* from πυρώ, *bishop* from episcopus.
 T, *P*. κάζαλι for καταζαλι; *libra* from λίτρα.
 Φ, *D*. Βίλιππος for Φίλιππος; *ambo* from ἀμφω, *balæna* from βάλαινα, *nebula* from νεφέλη.
 V. Βάρρων from Varro; *serbui* from *serveo*: *S. Pablo* for *Paulo*.
 It is added to μ in μισσημερία for μισημερία; *S. hombre* from *homo*: *F. chambre* from *camera*; *E. number* from *numerus*.
 It is inserted for the Digamma in the Lacónian dialect, αῖον for ἀγων or ᾠον.

Γ 1

- B, *D*. γλίφαρον for βλίφαρον; *glans* from βάλανος.
 K, *A*. ἀγμητες for ἀκμητες, ἰογμην for ἰοίκαμην; *L. guberno* from κυβερνώ, *angulus* from ἀγκύλον, *cynpus* from κύκνος, *plaga* from πλάκη; Γάιος for *Caius*; *guilar* from κυθάρα.
 M, *L*. agnus from ἀνός, for ἀγμίνες from ἀγα.
 It is added, γνός for νός.
 It is dropt, αἶα for γαῖα, ἰω for ἰγώ, hence the Italian *io*, *I*; *lac* from γάλα; *natus* for gnatus.
 It is put for the Digamma, γέντο for γέντο, γοῖνος for φοῖνος or οῖνος.

Δ 2

- Γ, *D*. δῖ for γῖ; *dulcis* from γλυκύς.
 Z, *D*. μαδός for μαζός; odor from ὄζω.
 Θ, *L*. Deus from Θεός, inde from ἰνθεν, *door* from θύρα.
 Σ, *I*. ἰδμῖ for ὀσμῖ; *D*. ἰδμην for ἰσμεν, κεκαθμίνος for κικασμίνος; *medius* from μίσος.
 T, *P*. κεδδύναμην for κατα δύναμην; *mendax* from *mentior*; *S. todos* from *totus*, *ciudad* from *civitas*.
 It is added, ὕδωρ from ὕα, ἀνδρός for ἀνός; *medulla* from μυελός; *prodes* for *proes*, *redeo* for *reco*, *med* for *me*.
 It is dropt, ἰωκῆ for διωκῆ, αἰμῖον for δαίμων; *ros* from δρόσος.

Ε

- A, *A*. λῑς for λαός; *talentum* from τάλαντον; *exerceo* from arceo.
 H, *I*. ἴσαν for ἦσαν, ξῑρός for ξηρός.
 I, *L*. Musæ¹ from Μουσῑ, *mare* for *mari*, *sibe* for *sibi*.
 O, *D*. σῶ for σῑ; *genu* from γόνυ, *pedes* from πόδες.
 T, *L*. pejero from juro.
 O, *L*. slamen from στήμων.
 It is added, A. ἰώρακι for ὄρακι, ἰθίλω for θίλω; I. ἀδελφός for ἀδελφός; Λατίνος from *Lutinus*,⁵ Ἀνταίνος from *Antoninus*; *lateo* from λάθω, *pileus* from πῑλος.

1. Γ is commutable with the other *Palatals* κ and χ, to which may be added ξ.
2. Δ is commutable with the other *Dentals* θ and τ, to which may be added ζ, λ, and ν.
3. Or, in other words, omitting σ, for ζ is composed of δς.
4. Originally *Musa*.
5. Originally *Lateinus*.

It is dropt, *μεῦ* for *ἰμοῦ*; *I. βάλει* for *ἰβάλλει*; *A. ἥρας* for *ἡραις*; *ruo* from *ῥόα*, *libo* from *λεῖβα*, *nuo* from *νύα*; *maritus* for *marcius*. *Vertumnus* for *Vertomenos*.¹

Γ, *Æ. εὔζα* for *φυγή*.

Σ, In the old Doric, *ζμικρὸν* for *σμικρὸν*.

H

A, I. πῆγμα for *πᾶγμα*, *σοφία* for *σοφία*, *ῥῆν* for *ῥᾶν*.²

E I. Βασιλῆα for *βασιλεία*, *ἥπιτα* for *ἥπιτα*; *P. τιθῆναι* for *τιθῆναι*.

Αι, B. παλῆς for *παλαιός*.

Ει, D. κῆνος for *ἐκείνος*.

Ευ, L. Ulysses from *Ὀδυσσεύς*.

It is added, *P. ἥαν* for *ἥν*; *D. ὅτιν* for *ὅτι*; *acies* from *ἀκίς*.

It is dropt, *A. εἶμιν* for *εἴημιν*; *audibam* for *audiebam*.

Θ

A, Æ. ψύθος for *ψυῖθος*, *Προμηθεὺς* from *μῦθος*.

Σ, *A. δυσμή* for *δυσμή*;³ *I. πιπιθαται* for *πιπισμένει εἰσι*.

T, I. κιθών for *χιτών*.

It is added, *Æ. πίπονθα* for *πίπωνα*; *D. διχθαί* for *δίχα*.

It is dropt, *D. ἐσθλός* for *ἐσθλός*; *minuo* from *μινύθω*.

I

A, A. ταῦτι for *ταῦτα*; *machina* from *μηχανή*, *sine* from *ἄνω*; *contingo* for *contango*.

E, I. πῆλιος for *πῆλιος*; *D. σῖς* for *θῖς*; *in* from *ἐν*, *plico* from *πλέκω*, *legilis* from *λέγεται*, *animus* from *ἄνεμος*; *puppi* from *πύππη*.

H, anciently, ἡμέρα for *ἡμέρα*; *restis* from *ἐσθλός*.

Νι D. ἐνδεῖ for *ἐνδον*.

O, A. δειρὶ for *δειρὶ*; *cinis* from *κόνις*, *imber* from *ἔμβρος*, *caulis* from *καυλός*, *legimus* from *λέγουις*.

Υ, D. μέισα for *μέισα*; *dulcis* from *γλυκύς*, *garrus* from *γάρῳ*, *optimus* for *optumus*.

Ου, L. animi from *ἀνίμευ*.⁴

It is added, *I. εἶμιν* for *εἶμιν*; *τεῖσι* for *τεῖς*; *P. ζῖντι* for *ζῖντι*,⁵ *παρὰ* for *παρὰ*; *A. ἰνὶ* for *ἐν*; *mina* from *μνᾶ*; *Caserta* from *Casarea*; *peculii* from *peculi*.⁶

1. The Greek Passive form is found in many other words, thus *alumnus* for *alomenos*, *fortuna* for *fortumena*, *aulumnus* for *auclomenos*; so *calchumen* from *κατηχούμενος*.

2. The Attic adopts this Doric change in *διψῆ*, *ζῆ*, *πιπῆ*, *χεῖται*, and *χεῖσθαι*.

3. Perhaps this mode arose from an imperfect pronunciation, which in this case we should call *lisp*. Thus the *θ* was by the Dorics pronounced *δ* and *ζ*, as the English *th* is by foreigners, *dat* and *zat* for *that*.

4. Probably from *ἀνίμεω*, which was shortened into *ἄνεμοι*, and became the Genitive *animi*, in the same manner as the Nom. Plural is formed from *ἄνιμοι*.

5. This is a most convenient letter for Poets, an advantage equalled only by the power of doubling the consonants. They use at pleasure *εἶμιν* for *ἰμῖο*, *εἶνκα* for *ἐνκα*, *εἶας* for *ἱας*, *εἶπα* for *ἱπα*, *εἶα* for *ἱα*, *εἶα* for *κῆα*, &c.

6. Till the end of the reign of Augustus, the Gen. of Nouns in *ius*

It is dropt, *A.* *is* for *eis*; *D.* *λίγην* for *λίγην*; *Medea* from *Μήδεια*, *dextera* from *δεξιτέρα*, *est* from *ἴστί*, *mel* from *μέλι*, *legunt* from *λήγνυσι*; *pepper* from *πίπρις*; *inquam* for *inquami*, *sum* for *συνή*, *gradus* for *graduis*, *doctum* for *docilum*.¹

K

Γ, *L. misceo* from *μισγω*; *actum* for *agtum*, *lece* anciently for *lege*, *macistratus* for *magistratus*.

Π, *I. κείος* for *πίος*.

Σ, *L. cum* from *σύν*.

Τ, *D. ὄνα* for *οὔτε*. *P. κακισφαλὴν* for *κατακισφαλὴν*.

Χ, *I. δίκουμι* for *δίχομαι*; *lancea* from *λόγχη*.

It is added, *specus* from *σπίος*, *nunc* from *νύν*.

It is dropt, *τετληας* for *τετληκας*; ² *hodie* for *hoc die*.

Λ

Γ, *L. silco* from *σιγάω*.

Δ, *L. Ulysses* from *Ὀδυσσεύς*, *lacryma* from *δάκρυμα*.

Ι, *F. fille* from *filia*.³

Ν, *A. λίτρον* for *νίτρον*, *πλεύμων* for *πνέμων*; *P. ἀλλέω* for *ἀνάλειω*; *lympa* from *λύμη*, *Palermo* from *Πάλερμος*.

Ρ, *L. lilium* from *λίριον*; *intelligo* for *interlego*.

Τ, *P. κέλλπει* for *κατάλειπει*.

It is added, *relligio* for *religio*; *syllable* from *syllaba*.

It is dropt, *είζω* for *λείζω*; *pulex* from *φύλλα*.

Μ

Ε, *D. τριμήθορ* for *τριμήνθορ*.

Ν, *λαμβάνω* for *λανθάνω*; *L. musam* from *μῦσαν*, *Deum* from *θεόν*, *essent* from *εἶναι*.⁴

Π, *Æ. κατία* for *ωτία*; *somnus* from *ὕπνος*.

It is added, *ἱριζος* for *ἱριδες*, *ὠκυμορ* for *ὠκυμνος*, *τίμπλημι* for *πύπλημι*, *μοσχος* for *ὄσχος*, *μοχλός* for *ὄχλος*; *Mars* from *Ἄρης*, *mons* from *ὄρος*.

It is dropt, *ία* for *μία*; *scipio* from *σκίππαν*, *imitor* from *μιμεύμαι*, *circueo* for *circumeo*.

It is transposed, *forma* from *μόρφη*, *num* from *μῶν*.

Ν

Ι, *D. αἶν* for *αἶν*.

Α, *D. ἦνθι* for *ἦλθι*.

Μ, *L. ne* from *μη*; *quendam* for *quemdam*, *lanquam* for *tanquam*.

and *ium* was in *i*, as *Corneli*, *consili*, *pecuti*; the only difference then between the Genitive and the Vocative was in the Accent, the Gen. of *Valerius* was *Valéri*, the Voc. *Váleri*. Afterwards the *i* was doubled in the Genitive.

1. C had the sound of *k*; hence *docilum* was easily abbreviated to *doktum* or *doctum*; thus *audacter* for *audaciter*.

2. In this case the preceding vowel is sometimes shortened, as *βίβλας* for *βιβήκας*.

3. Hence the reason will appear why *l* is *mouillée* in *fille*, *famille*, and not in *mîle*, *vîlle*.

4. M was anciently put for *ν* before *β*, *μ*, *π*, *φ*, *θ*, as *τῆμ πόλιν*. Thus in Latin inscriptions, *im perpetuum*. On the same principle it is put for *ν* and *τ* in words compounded of *ἀνὰ* and *κτὰ* before *β*, *μ*, *π*, *φ*, as *ἀμφοδον*, *κμμήξας*.

- P, L. *Plenus* from πλήρης, *donum* from δῶρον, *mons* from ὄρος, *pons* from πόντος.
 Σ, D. *in* for *is*, *ἰντι* for *ιστι*; *ἔλ* *τιτύσαν* for *τιτυφᾷς*; *housen* anciently for *houses*.
 T, D. *καταύσας* for *καταγύσας*; *pinus* from πίτυς.
 It is added, D. *πίνα* for *πίω*; *νίδυμος* for *ἰδύμος*; *Κάτων* for *Cato*: *pango* from *πάγω*, *cincinnus* from *κίκιννος*, *magnus* from *μέγας*; *lotiens* for *loties*: *lantern* from *laterna*.
 It is dropt, *Ἰ* *μειζοα* for *μειζονα*; *ἔλ* *τυφάντω* for the Attic *τυφάντων*, hence L. *amanto*: *draco* from *δράκων*. *Plato* from *Πλάτων*.
 It was anciently preserved in Composition, *inrideo* for *irrideo*, *colludo* for *colludo*.

Ξ

- Z, L. *rizer* from *ῖριζω*.
 K, D. *ξοινός* for *κοινός*; *sextus* from *ἕκτος*.
 Σ, A. *ξύν* for *σύν*; *Ajax* from *Αἴας*, *pix* from *πίσσα*: *Ulyxes* for *Ulysses*.
 It is added, *κορυix* from *κερώνη*.
 It was preserved in Composition, *exfociunt* for *effugiunt*.²

Ο

- Λ, D. *τίττορα* for *τίσσαρες*; *πύλεμος* from *παλάμην*, as *pugna* from *pugnus*: *domo* from *δαμῶ*.
 Ε, A. *λίλογα* from *λίλιγα*; *novus* from *νίος*, *oleum* from *ἐλαιον*; anciently *vosler* for *rester*.
 Ι, L. *olli* for *illi*.
 Υ, L. *nox* from *νύξ*, *anchora* from *ἄγκυρα*; anciently *dederont* for *dederunt*, *servom* for *servum*, *colpa* for *culpa*.
 Ω, I. *ζῶν* for *ζωή*; *ἔλ* *ἔρα* for *ἔρα*.
 It is added, P. *φῶς* for *φῶς*; D. *θυγάτηρ* for *θυγάτηρ*, *εὐλήουθα* for *εὐλήουθα*; *Ἀύγουστος* from *Augustus*, *σουδάριον* from *sudarium*:³ *opacus* from *παχύς*.
 It is dropt, D. *μύσα* for *μεύσα*, whence *musa*: *οἶμαι* for *οἶομαι*; *hi* from *oi*, *dentes* from *δοντες*, *nomen* from *ὄνομα*, *Zephyri* from *ζήφυροι*, *ab* from *ἀπὸ*, *fors* from *φῶς*, *gens* from *γῆνος*, *mens* from *μῆνος*, *mors* from *μόρος*.

Π

- B, L. *papæ* from *βαβαι*; *scripsi* for *scribsi*.⁴
 K, D. *πύαμος* for *κύαμος*; *lupus* from *λύκος*.
 M, D. *ἑππατα* for *ἑμματα*.
 T, D. *σπίδιον* for *στάδιον*; *ἔλ* *πίσσυρι* for *τίσσαρι*, *πέμπι* for *πίντι*, *W. pymp*. P. *κάππεσον* for *κατάππεσον*; *pato* from *τάας*.
 Φ, I. *ἰπίξης* for *ἐπίξης*; *purpura* from *πορφύρα*.
 Ψ, L. *pulex* from *ψύλλα*.

1. The Doric puts ξ for σ in the Future of Verbs in ξω, σω, and ττω, as *καθίξω* for *καθίσω*.

2. Ξ formed of κς; the Æolian and Latin transpose the letters, as *σκίνες* for *ξίνες*, *ascia* for *ἄξιν*.

3. This derivation exhibits a curious mixture of both languages: *ῶα*, *ῶδω*, *sudor*, *sudarium*, *σουδάριον*.

4. This change probably arose from the supposition that ψ was always expressed by ps. But *καίψω* from *καίξω* is *καίξω*, as from *καίπω* it is *καίττω*. Thus *scribsi* as properly comes from *scribo*, as *repsi* from *reπο*.

It is added, *lapis* from λᾶς; *sumpsi, sumptum*, for *sumsi, sumptum*.
It is dropt, *latus* from πλατύς.

P

Δ, *L. meridiēs* for *medidies*, *auris* from *audio*.

Λ, *D. θαῦρος* for θαῦλος; ἀρίγανον from *flagellum*.

Ν, *L. dirus* from δεινός, *legere* from λίγην, or, in the Comparative, from ὄν.

Σ, *A. ἄρην* for ἄρην; *D. κλίος* for κλίσ; *turris* from τύρτις, *celer* from κίλης, *crux* from κρύς, *heri* from χθίσι, *legero* from λέξα, i. e. λίγ-
σω. 1

Τ, *P. κάρ' ῥόν* for κατ' ῥόν; *parricida* for *patricida*.

It is added, *nurus* from νυός, *musarum* from μουσάν, *eram* from ἔα.

It is dropt, *D. αἰσχρίων* for αἰσχρίων, *πῶτι* for *πρωτι*; *lectus* from λίκτρην.

It is transposed, *D. καρδία* for καρδία; *rapax* from ἄρπαξ, *cerno* from κρήν-
τερο from ἐρπών, *tener* from τέρην.

Σ

Δ, *L. rosa* from ῥόδον.

Ζ, *L. paltrissu* from πατρίζω.

Θ, *D. Σίος* for Θίος, Ἀσάνα for Ἀθήνη, ὀρός for ὀρθός, δές for δέθι; *loves* for
loveth.

Μ, *A. πίφασμαι* for πίφαμμαι.

Ν, *D. λίγουμε*, *L. legimus* from λέγομεν; *Æ. γελάς* for γελάειν or γελάει.

Ξ, *A. τεθνήσκω* for τεθνήξω; *sestus* for *sextus*, *visit* for *vixit*.

Ρ, *L. arbor* anciently for *arbor*, *quæsero* for *quætere*.

Τ, *L. ossa* from ἰστά.

Χ, *L. ensis* from ἔγχο.

It is added, *Æ. σός* for ὅς, hence *L. sus*; *μικρός* for μικρός, κίλω for
κίλω, πικρόμισθα for πικρόμισθα, σήμερον for ἡμερον, ἴππε for ἴππε; *su-*
per from ὑπέρ, *nos* from νώ; *Scarpanto* from *Carpathus*. 4

It is dropt, *A. νομίσω* for νομίσω; *D. φίν* for σφίν, *πάα* for πᾶσα; 5 *I. φόσας*

1. The Greek form is preserved in *faro adaxo*, and in *levasso*, &c.

2. In old inscriptions we find *conjuxs*, *vixsit*, *uxxor*, &c. But proba-
bly the engravers of inscriptions were not more correct in Italy than
they are in England. In France their ignorance is still more glaring:
the word *Hotel* is written *Autel*, *Ostel*, *Otel*, *Othel*, *Otelle*. *Eau* is writ-
ten *Au* and *O*.

3. The Aspirate is generally expressed in Latin by *s*: ἄλις, *salis*; ἄλ-
λομαι, *salio*; ἄλς, *sal*; ἱ, *se*; ἱδός, *sedes*; ἱξ, *sex*; ἑπτά, *septem*; ἱπυ.
sequor; ἑρπας, *serpo*; ἡμι, *semi*; ἱστημι, *sisto*; ὀλκός, *sulcus*; ὕδωρ, *sudor*;
ὕλη or ὕλην, *sylva*; ὑπέρ, *super*; ὑπὸ, *sub*; ὕπνος, *somnus*; ὅς, *sus*.

Sometimes the Soft assumes *s*; ἄλσος, *saltus*; εἰ, *si*; εἰμι, *sum*; ἑνός,
senex; ἱπυ, *sero*; ἱκός, *sica*; εἰκός, *socius*.

4. *S* or *St* are frequently prefixed to the ancient names of Grecian
places, because the Preposition and the Article have been taken as a
part of the name. Hence from *εἰς τὴν Δίαν*, *to Dia*, they have formed
Standia, from Lemnos *Stalimene*, from Cos *Stanco*, from Thebes *Stibex*.
&c. Thus Constantinople is called by eminence *Stamboul*, from *εἰς τὴν*
πάλιν; Troas *Eski-Stamboul*, i. e. the old city.

5. The Cretan, Lacedæmonian, and Pamphylian dialects put the aspi-
rate for *σ*, as *πᾶα* for *πᾶσα*, *μῶα* for *μῶσα*.

for φέσσαι : *P.* ὅτις for ὅστις ; *tego* from επίγω, *fallo* from σφάλω ; *dize* for dixisse.

T

- Δ, *D.* τίμιτος for τίμιδος ; *intus* from ἔνδον, *mutus* from μῦθος ; *aput* for *apud* ; *past* for *passed*.
 Θ, *I.* αὔτις for αὐθίς ; *lateo* from λάθω, *triumphus* from θρίαμβος.
 Κ, *D.* τῆνος for ἐκίης ; *Lutetia* from Λευκετία.
 Λ, *L.* satis from ἄλις.
 Π, *D.* ἄττα for ἄπτα ; *studium* from σπουδή.
 Σ, *A.* θάλαττα for θάλασσα ; *D.* τὸ for σὺ, φατὶ for φησὶ, προτὶ for πρὸς, λήγοντι for λήγουσι, hence, dropping *i*, the Latin *legunt* : *quatio* for *quasso*.
 It is added, *D.* τοὶ for οἱ ; *A.* πτόλις for πόλις ; *plecto* from πλέκω, *terra* from ἔρα ; *lintheum* from *linum* : *rettulit* for *retulit* : *F.* aime-t-il for *aime il*, where *l* is restored from the original *amat*.¹
 It is dropt, *D.* ἡγανον for τήγανον ; *perna* from πτίρνα ; *possum* for *potissum*.

T

- Α, *Æ.* σύγκας for σέγκας ; *Hecuba* from Ἑκάβη, *triumphus* for θρίαμβος ; *further* for *farther*.
 Β, *L.* aufero for abfero.
 Ε, *D.* δημηγυρὴς for ὀμηγυρὴς ; *tuus* from τοῦς, *unus* from ἑνὺς, *ulcus* from ἕλκος, *scorpus* from σκόπελος ; *faciundum* for *faciendum*.
 Ι, *I.* βέζλος for βέλλος ;² *caruifex* for *carnifex*, *lubens* for *libens*.
 Λ, *D.* αὔμα for ἄλμυ.³
 Ο, *Æ.* ἱμῦ for ἱμῖο, θῦς for θιός, hence the Greek termination *ος* became *us* in Latin ; ὄνυμα for ὄνομα, hence ἀνώνυμος, *anonymus* : *purpura* from πορφύρα, *Ulysses* from Ὀδυσσεύς, *animus* from ἀνιμος, *bulbus* from βόλβος, *legunt* from λήγοντι.
 Ω, *L.* fur from φῶρ, *ulna* from ὠλένη, *brachium* from βραχίον.
 It is added, *P.* μῶνος for μῖνος.
 It is dropt, *P.* τείπος for γείπους ; *parum* from παῦρον ; *sæchum* for *sæculum*, *Hercle* for *Hercule*, *single* from *singulus*.

Φ

- Β, *L.* fermo from βερίμω, *triumphus* from θρίαμβος.
 Θ, *D.* φῆρ for θῆρ, hence *fera* : *foris* from θύρα.
 Κ, *L.* fleo from κλαίω.
 Π, *A.* ἀσφάραγον for ἀσπάραγον ;⁴ *Bosphorus* from Βόσπορος, *trophæum* from τροπαῖον ; *fire* from πῦρ, *father* from πατήρ ; *for* from *pro*.
 Χ, *L.* flos from χλόος.

1. These expedients to prevent the hiatus are natural to all languages. Various letters are interposed for this purpose. Thus in English the vulgar add *r* to a word ending in *a* before a vowel, as *idea-r-of* for *idea of*.

2. The modern Greeks pronounce *υ* like *i*, i. e. like the French *i grec*, or *y*.

3. This change has been adopted in the French language, thus *autre* from *alter*, *chaud* from *calidus*, *haul* from *altus* : *au* for *à le*.

4. The Attics generally change *π* into *φ*, and *κ* into *χ*, after *σ*, as *επίχρος* for *επίκρος*, *σχολίδης* for *σκολίδης*.

It is added, *Æ. φρίγος*, from *φρίγος*, hence *L. frigus*: *frango* from *φρίγνυμι*.
It is dropt, *ἥν* for *ἥαν*. Sometimes it becomes a simple aspirate, as *ἥεν* from *φῆν*.

X

Γ, *G. ich* from *ιγά*. Hence in English, dropping the guttural, *I*.

Θ, *D. θενίχος* for *θενιθος*.

Κ, *L. anchora* from *ἀγκύρα*.

It is dropt, *ἀνα* from *χλαίνα*, *arana* from *ἀράχνη*.¹ Sometimes it becomes a simple aspirate, as *humi* from *χάμαι*.

Ψ

Σφ, *D. ψι* for *σφι*, hence *ipse*.

It is dropt, *ἀμαθος* for *ψάμαθος*.

Ω

Α, *I. θαῦμα* for *θαῦμα*; *P. ἡδῶα* for *ἡδῶα*.

Ε, *P. πλάω* for *πλάω*.

Η, *A. ἔρρωγας* for *ἔρρωγας*; *pronus* from *πρήνς*, *cor* from *κῆρ*.

Ι, *A. ἀφίικα* for *ἀφίικα*.

Ο, *A. πόλις* for *πόλις*; *Stolicus* from *στολέ*.

Υ, *I. μῶ* for *μῦ*.

Αυ, *I. τράμα* for *τραῦμα*; *plodo* for *plando*, *codex* for *caudex*, *sodes* for *σι* *audes*.

Ου, *A. λῆω* for *λεῶ*, *I. ᾠ* for *οῦ*; *D. μάσα* for *μουσα*; *Deos* from *θεός*.

It is added, *P. γιλᾶν* for *γελᾶν*.

It is dropt, *D. ἀμαθᾶν* for *ἀμυθᾶν*; *cornix* from *κερνίχη*.

1. X was a guttural, a sound which does not exist in Latin. The French and Italian languages have rejected it, and in English it has totally ceased.

THE END.

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